Senora Grifell, Most Popular Actress in Cuba

JULY 17, 1912 PRICE TEN CENTS

THE NEW YORK DRAMATIC MIRROR

BILLIE BURKE

Henry B. Herts on Safe Theatre Construction

ALICE LLOYD, ALICE McNAUGHTON, GRACE FIELD
IN THE BATH AT CATALINA ISLAND

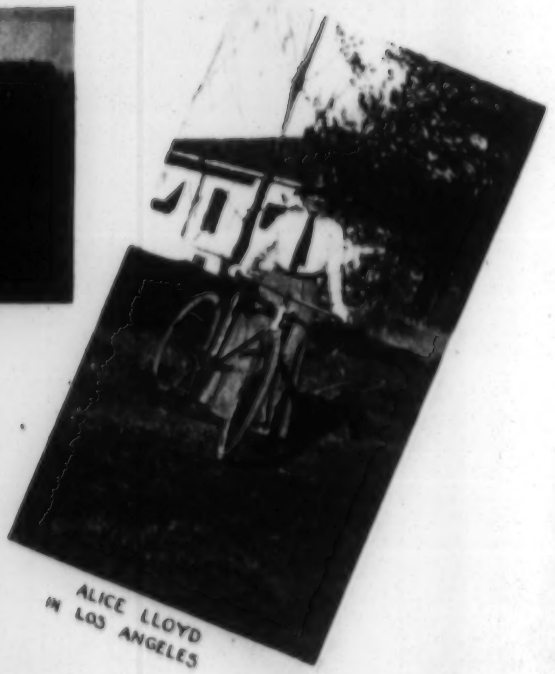
ALICE McNAUGHTON, GRACE FIELD, ALICE LLOYD
" SNAPPING THE SNAPPER "

WILLIAM BARTLETT REYNOLDS
" THE SNAPPER "

GRACE FIELD AND LIONEL WALSH
IN SANTA BARBARA

GLADYS HANSON

BLANCHE RING



ALICE LLOYD
IN LOS ANGELES

FRANK CONNOR AT SAN BERNERDINO

FRANK CONNOR AND THE LATE KYRLE BELLEW

ALICE LLOYD AT CATALINA ISLAND.

SNAPS FROM A MANAGER'S CAMERA: A GROUP OF UNUSUAL PICTURES OF STAGE CELEBRITIES, GATHERED BY WILLIAM BARTLETT REYNOLDS, DURING THE RECENT WESTERN TOURS OF ALICE LLOYD AND THE LATE KYRLE BELLEW

THE NEW YORK
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English Plays in America

THE LONDON *Era*, as quoted on another page, has been commenting [illegible] on the supposed readiness of the American public to accept English plays—not only those "which have been approved of by the English public," but also some that were "entirely neglected" on the other side. Of the latter class the *Era* mentions Mrs. Warren's Profession and The Devil's Disciple.

We fear that the *Era* has been listening to tall stories from the States. If the reception given in America to Mrs. Warren's Profession is to be taken as an indication of our attitude toward English plays, English authors would do well to keep their wares at home. We can recall no play that ever received a less friendly reception on this side. It was not merely indifference that greeted Mrs. Warren's Profession; it was actual hostility.

As for the other play cited, The Devil's Disciple, we beg to suggest that it was not the play itself that commanded an American hearing, but the distinguished actor, Mr. Mansfield, who gave it an American production.

The truth is, as THE MIRROR views it, English plays are no more popular in America than they ever were, if, indeed, they have not really declined in public favor. The call on this side is undoubtedly for American drama, and it is being met by a constantly increasing, though still insufficient, supply of good American plays. If our producing managers could get all they desired of the home article to meet the altogether phenomenal increase in theatres, they would be apt to give scant attention to any but the most pronounced foreign successes.

It is not, therefore, that we like English plays better, but that we have so many theatres to supply that we are forced to take whatever we can pick up abroad to fill the demand.

And very probably when the latest crop of English successes has been duly transported to our shores the usual proportion of them will prove unacceptable to our public. We need hardly remind our English friends of the fate met here by such notable British successes as The Sins of Society and An Englishman's Home, not to mention others of more remote years.

In other respects the *Era's* views of American tastes as contrasted with those of the English public are to be commended as quite just and well considered. Even the charge of being "a nation of farmers" we accept as no reflection, for it implies that we are closer to the natural and less artificial than are our English cousins.

And right here we would have the English dramatists take pause and consider, if they would hope for a very much longer time to have their plays received in America. Let them forsake the drawing-room and get a little closer to nature in their future dramatic compositions.

Perhaps by so doing they will fare better at home as well as in America.

How to Write a Play

A NUMBER of eminent dramatists have been enlightening the readers of the New York *Evening World* on the mystery of how they write their plays.

Presumably the subject must be considered one of great popular interest, or the *World* would not have given it so much space, the nucleus of this interest doubtless being the vast number of embryonic playwrights with which the public is sprinkled. We had scarcely thought there were so many.

However that may be, we would warn the novices that they should not take these little essays of the dramatists too seriously. They must not imagine that by reading them ever so carefully they will be any appreciable distance on the road to become successful authors of plays.

Boiled down, the advice of the dramatists appears to be that you must first catch your idea. Having done so, you are to elaborate it, divide it into acts with proper climaxes and clothe it with words and action. The details of how this is done appear to vary a trifle in the minds of the different eminent authors, but in the end it all amounts to little more than is here stated.

In other words, the way to write your play is to write it, and that is about all anybody can say on the subject.

Works on the drama, its history, theory and technique may be studied with some profit, but none of them nor all of them put together ever made a successful playwright out of an individual who might not have been a playwright without them.

What books or advice of other playwrights is it supposed that SHAKESPEARE ever studied?

Let the young playwright take as his first and chief study mankind. Let him accompany this by studying the drama from his seat in the theatre or his place on the boards, or as he may be able to read it in his library. If from this he cannot evolve his own most natural method of building his play, he has not the imagination and constructive genius that will make him a playwright.

All of which is unnecessary advice, because if our budding author has it in him to write a play he will have done these very things without being told.

Victories for the Stage Child

THE NATIONAL Alliance for the Protection of Stage Children is proving its value by its works. On another page details are given of the progress that has been made recently in the repeal and defeat of drastic laws, the modification of legal construction, and the changed attitude of labor unions toward the work of children on the stage.

A particularly obnoxious law has been repealed in Louisiana; another obnoxious measure was prevented from passage in New Mexico; the attorney general of California holds that stage children being non-residents do not come under the provisions of the school law of that State, and labor unions have come to view the stage work of children as helpful rather than harmful to the interests of labor.

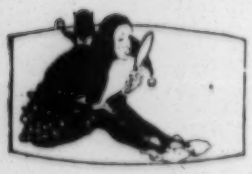
These are but items in the great results achieved in all parts of the country by the National Alliance for the Protection of Stage Children since that organization became active.

It becomes interesting, therefore, to ask ourselves, What would have been the condition of affairs in this country by this time if the so-called reformers had been allowed to go on unchecked?

Verily the Alliance, and individually Francis Wilson and Ligon Johnson, deserve the greatest measure of praise from all friends of the stage.

A Correction

SOMETIMES words run off of the end of a writer's pen or pencil, or into the keys of his typewriter, unconsciously. It was so in a MIRROR editorial last week, when "CHARLES" appeared instead of "DANIEL," in commenting on DANIEL FROHMAN'S ventures in vaudeville and motion pictures. Our apologies to both gentlemen and to our readers!



THE USHER

CAPTAIN LESLIE T. PEACOCKE, the short story writer, motion picture playwright, and latterly dramatist, has become the dramatic editor of the *California Homes Magazine*, a new Los Angeles periodical. He writes that he is also editing for magazine publication the poems of the late George Fuller Golden, at the request of the widow. He has found many of the poems to be "bits and scraps from shirt cuffs, and on backs of envelopes, but all of them veritable gems." The captain adds of his late friend: "His was a wonderful mind—a genius and a dreamer," and to this opinion every one who ever had the good fortune to meet the genial humorist will heartily agree.

♣

Captain Peacocke is at present Summering at Long Beach, California, where he is waiting with what patience he can muster for news from Lester Lonergan, who is now in England with a copy of the captain's play which Mr. Lonergan produced so successfully in New Bedford last Spring. Mr. Lonergan will endeavor to arrange for an English production, and the captain writes: "I am living in hopes, but blessed is he that expecteth little, for the chances are he will receive it."

♣

"There is an excellent stock company here," the captain continues, meaning, of course, Long Beach. "It is at the Bentley Grand, managed by John G. Wray, who is featuring Virginia Brissac, late leading woman with the Burbank Stock company. Monday night, July 1, they presented Barbara Frietchie, and Miss Brissac suffered a most amusing accident. On discovering that Captain Trumbull was dead in bed she threw herself across the bed, and it collapsed bodily, landing the dead man on his head, much to his surprise and disgust. It revived him instantly, but he died bravely a second time in Miss Brissac's arms."

♣

The astounding statement that young America is no longer stagestruck has been made by William A. Brady. He made it while telling the English actors how much room there was for them in this country:

"We have quite a lot of English actors in the States now. We can do with them—and more.

"Why? Why, because our young people don't go on the stage any more. They take to stocks and shares, mining, and so forth."

One would think that Mr. Brady had never looked around the reception room in his own office during May or June, not to mention the other offices. It sounds like the statement from another manager, that there never was such a chorus girl famine as now. And just that day the Usher had heard from still another manager's office that there never were so many chorus girls wandering up and down Broadway looking for jobs as now.

♣

In the same interview Mr. Brady grew enthusiastic over Philip Bartholomae, predicting that his playwright partner was going to be the leading farce writer in America.

♣

Henry W. Savage was also interviewed by the English papers. Now that he has been back at work for a few weeks the interview has appeared in London. He acknowledged that the theatre was only a hobby of his, business affairs in Boston being his main scheme. Speaking of the unsettled conditions in America during election campaigns, he said, according to our English friends:

"I am preparing my schemes with a view of risking as little as possible. Of course, there will be a certain portion of the public which will insist upon going to the theatre, whatever happens, and these will have to be provided for, but, believe me, the prospects of the theatrical manager are not too roseate."

♣

Inspired by a recent reference in the Usher's paragraphs to the opening of the Union Square Theatre forty-one years ago, Mrs. Alice E. Adams, last season with Cathrine Countiss in The White Sister and now spending the Summer in the Bronx, writes to tell of her first damp introduction to the Union Square stage, as a member of the opening company:

"It was as a ballet dancer," Mrs. Adams writes; "and I was asked if I would not like to go in the 'prismatic fountain.' Of course, anxious to become a shining light, I consented, the management assuring me that I would not get wet. The 'prismatic fountain' was a success, but, believe me, when I got to my dressing-room I found I was drenched."

Mrs. Adams insinuates that she was far from pleased with the unexpected wetting, which would indicate that in those days, before the strenuous demands of motion picture work had hardened the physical sensibilities of so many players, events of the kind she describes were not popular.

♣

In the very nature of things, the actor perpetually out of a job has a grievance, that on a last analysis generally is summed up in the belief that he is not appreciated. Sometimes his views of the reason for a lack of appreciation are given a humorous turn, not without a touch of pathos. This happened not long ago, when The Usher chanced to be in the anteroom of the Paul Scott agency, where, in the course of an average day, one hundred or more players appear in quest of "something new." The applicant in question bore all the suggestions of the old school—long hair, flowing tie, well-worn clothes, and a certain tragic expression, the mark of misfortune.

He asked the usual question and met with the reply that to him must have become painfully familiar. Then came his startling expression of disdain for the army of "most beautiful young women in the world," who find a fortune in aquatic and personal exhibitions. With it, too, was an implied reproach aimed at managers and a public, who, in the veteran actor's opinion, prefer such displays to a performance of real art. Waving his arm in an eloquent gesture, and allowing a powerful voice full sway, he inquired of all within hearing, "What chance has an actor these days, when a young woman is paid $1,000 a week to jump from the washstand into the slopjar?"

CAPTAIN LESLIE T. PEACOCKE

Playwright and Short Story Writer Who is Editing the Fragmentary Poems of the late George Fuller Golden

Mary Carolyn Davies, of Portland, Ore., sends the Usher the following verses for publication in THE MIRROR:

THE WORLD'S A STAGE.

The world's a stage, on which we play
Each our own part—we weep or smile
As Fate decrees. A little while
We play our part, and haste away.
Ah, truly, truly can we say,
The world's a stage.

Behind the scenes, ah, who can go?
Can read the heart? The gay disguise
Is pierced by a few loving eyes,
The rest see but the outward show.
Ah, weary actors all—we know
The world's a stage.

Aye, the world's a stage and the stage is a world—a world of its own, in some ways as remote from the seeing crowd as it might be if the footlights were impassable barriers countless leagues across.

THE USHER.

PROCTOR OFFERS $5,000 A WEEK.

Impatient at the seeming dearth of new features in the vaudeville realm, F. F. Proctor in an earnest endeavor to stimulate things in his branch of the amusement business, is out with the startling announcement that for the week of Aug. 12, at his Fifth Avenue Theatre, he will give $5,000 salary for a sensational novelty headline act. The offer is open to any artist or combination of artists in the world, although Mr. Proctor would prefer to pay this handsome sum to an American or an American organization.

No restrictions are attached to Mr. Proctor's offer, the only condition being that the attraction be a $5,000 drawing card. When one reflects that $3,000 has hitherto been the top price for vaudeville, somebody must be $2,000 better than Eva Tanguay, Bayes and Norworth, Albert Chevalier, Harry Lauder, Elsie Janis, Yvette Guilbert, Nat C. Goodwin, Fay Templeton, or Lillian Russell to earn Mr. Proctor's princely stipend.

The offer is open to the Friars' or Lambs' clubs to repeat their recent frivols, grand opera artists are invited to submit propositions, and anyone else who can honestly claim to be a $5,000 feature.

DILLINGHAM PLAY UNDER WAY.

Active preparations have begun for the production which Charles B. Dillingham will make this Fall with Montgomery and Stone, Elsie Janis, and Joseph Cawthorne in the cast. Bruce Edwards and Lawrence McCarthy have begun to select the cast, but nothing definite will be announced until Charles B. Dillingham returns from Europe next week. It is probable that the production will not be ready for the Globe Theatre until late in September at any rate. There is no immediate danger of the house being dark, with The Rose Maid bringing good business through the hot weather. Added to its natural qualities, it has no competition in musical plays except from A Winsome Widow. If Mr. Dillingham does want the Globe before The Rose Maid has finished its run, there will be other theatres to welcome the operetta.

MARJORIE RAMBEAU FOR EVERYWOMAN.

Marjorie Rambeau, whose wide popularity as a leading woman in Western cities had preceded her, made two sensational transcontinental trips, one lap of which landed her in New York on July 10. A taxicab whisked her from the train to the office of Henry W. Savage, into whose presence she was immediately ushered. The manager asked her to read the role of Everywoman, and so well satisfied was he that, when the actress left the office, she carried a signed contract for next season. Hustling back to the station, Miss Rambeau boarded a train and was whirled away on her return trip, never having paused to catch her breath. She has been playing as leading woman with the Belasco Theatre Stock company, Los Angeles, and it is presumed that she arranged for a vacation long enough to flit from coast to coast and sign for next season.

MAKING A THEATRE FIREPROOF

INTERVIEW WITH HENRY B. HERTS, CELEBRATED THEATRE ARCHITECT

[Following is the fourth in the series of articles which THE MIRROR *has been publishing in relation to fire protection for theatres. Henry B. Herts, the gentleman interviewed in this instance, is a theatre architect with a remarkably long list of modern theatres to his credit. Naturally his art and genius have been applied extensively to developing ideas along the line of greater safety in theatres, and his remarks will therefore be of special value to all theatre owners and managers.*—ED.]

AN automatic ventilator above the stage, a steel curtain, plenty of automatic sprinklers all over the house, and smokeproof towers for fire escapes—add these to a theatre built of fireproof materials and there will be no danger of fire, says Henry B. Herts, one of the leading theatre architects of New York city. His opinions were gathered in a sharpshooting interview with the busy man, while he stepped to the door of his office to meet important visitors, answered telephone calls in strings of three, and hurried out to give exact directions to his subordinates. Truly, architecture is a mastery of details, and the successful architect a man with inexhaustible patience. In spite of the fact that after several attempts Mr. Herts had finally agreed on an appointment for an interview, he found it impossible to devote more than two minutes consecutively to the subject at a time.

Heat waves fairly vibrated through the room, with the thermometer hovering around ninety-five. Most people would rather have avoided the subject of fire, yet Mr. Herts was willing when he found the time. The nervous energy of the man hurrying about with his shirt sleeves rolled up gave peculiar value to his remarks. Here was a man so much in demand that even if one had not known his rank before, one would have been blind not to guess it. The beautiful office with its classical panels, its marble tables and vases, but still more the stream of business that poured in from the sweltering world paid tribute to the success of the man. Evidently his opinions were worth while.

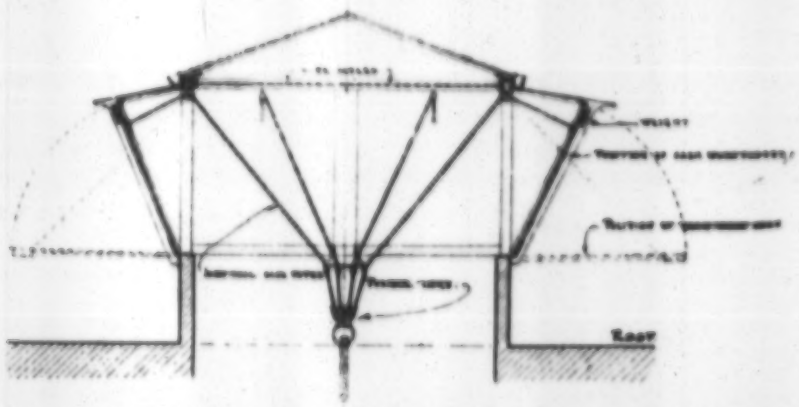
Then for a glance at his achievements. For the last twenty years he has been building theatres, part of the time with Hugh Tallant as his partner, but for the last few years alone. When the firm of Herts and Tallant dissolved it was Mr. Herts who succeeded to the theatre architecture. He is responsible for plans of the Ames, Shubert, and Longacre theatres now building. He also drew plans for the New Amsterdam, the Lyceum, the Hudson, the Fulton, the Gaiety, the Harris, the Liberty, the Plaza, the Jackson, the St. Nicholas, and the Aerial theatres in New York city, the Brooklyn Academy of Music, and many theatres throughout the country, notably the Atlanta Theatre in Atlanta, Ga., and the Kempner Theatre in Little Rock, Ark.

"To-day," he said, "theatre architecture has progressed so far in fireproof construction from what it was twenty years ago that the insurance rate has dropped from four dollars and a half on theatres of those days to sixty-five and sixty cents on modern buildings. But that is no reason to think that we cannot progress any further. On these new Ames and Shubert theatres I am making an innovation with absolutely smokeproof towers in place of fire escapes. Naturally, so long as they are new they appear to be something of an experiment, but I believe that they are a distinct advance."

Apropos to the subject, Winthrop Ames called to look over some of the plans for his theatre. When Mr. Herts returned he explained that these towers are of masonry with staircases of reinforced concrete. They lead down from all exits, and are so built with interlocking staircases that each exit will have a direct passage to the ground.

Between a few more interruptions he told about another appliance for theatres which he thinks is equally valuable. This is an automatic skylight ventilator to be placed over the stage. He acknowledged that he had designed it himself, but added that a contractor had patented it before he had a chance. Mr. Herts was not so disgruntled that he refused to furnish an illustration, and he talked about the ventilator with all the enthusiasm of a salesman. He said that if it had been placed in the Iroquois Theatre it would have prevented that disaster, and it would be such a protection to any modern theatre that it ought to be required by law.

The idea is that in cases of fire this ventilator opens, lets the smoke and gases out and directs whatever blaze comes with it so that fire cannot



CROSS-SECTION PLAN OF AUTOMATIC SKYLIGHT VENTILATOR FOR STAGE

mushroom out as it does from the ordinary skylight. This combined skylight-ventilator is adjustable by ropes for ventilating purposes and automatic in case of fire. Mr. Herts said that it positively would not be stopped up by warping or settlement, or from obstruction by snow, ice or other considerations of weather. The device has been approved and recommended by the New York and National Boards of Fire Underwriters and by the Building Department of New York city.

Mr. Herts also advised the steel and asbestos curtain as described by L. R. Hoff in THE MIRROR interview two weeks ago. One of these curtains was installed in the Brooklyn Academy of Music when Mr. Herts drew the plans for that structure. He found the directors of the Brooklyn Institute of Arts and Sciences so desirous of making their building ideal, after the burning of the old Academy, that Mr. Herts now points to the Brooklyn Academy of Music as an example of what a theatre should be. Conditions there are somewhat more complicated because the building contains a large auditorium or opera house to seat 2,200 persons, a concert hall to seat 1,400, a grand lobby for access to both, a large banqueting and ball room, offices for the Institute, and a lecture hall to seat 400. Back of the concert hall one section is given up to dressing-rooms.

Referring to this building, Mr. Herts said: "I quote it as an example because with all its complicated problem it has been made fireproof. To begin with, the materials are proper, steel frame fireproofed with brick, terra cotta and concrete work, the two former for all walls, and the concrete for all floors. Then every effort has been made to prevent even smoke from passing from one section to another by using heavy brick fire walls with the most modern fire doors, as approved by the New York Board of Fire Underwriters. In particular, the dressing-room wing, where fire is most likely to start, has been isolated, and the various dressing-rooms in turn are protected by inclosures so that fire in any one can be confined to that room.

"Except for the floor covering of the stage, which must for practical reasons be of wood, there is no woodwork of any kind in the stage sections. Sprinklers form a water curtain on the stage side of the proscenium arch, next to the steel curtain. Above the stage there are automatic ventilators designed like those I have mentioned.

"Another most important consideration is the water system. The Brooklyn Academy has a system of standpipes and hose fed from a ten thousand gallon gravity tank on the roof, two two hundred and fifty gallon per minute electric pumps, fed by a ten thousand gallon suction tank in the basement, and the street main for a constant supply. Of course, because of the size of the building, these figures are double what the ordinary theatre requires. In addition to this equipment, the Academy has six hundred and sixty-seven automatic sprinklers, fed from a sixteen thousand gallon gravity tank on the roof and two six thousand gallon pressure tanks (with seventy-five pounds pressure) to make the working of the sprinkler heads instantaneous. The sprinklers also have two four-inch siamese steamer connections.

"The Brooklyn Academy, moreover, has fire alarm service, fire extinguishers, buckets, hooks, axes, and all the other equipment that theatres should have."

Another of those incessant telephone calls came in, this time from J. J. Shubert, and Mr. Herts was busy in other parts of his office for a while. When he came back he had a moment to express an opinion about overhead buildings: "In the present state of construction I see no reason under heaven why office buildings or anything else cannot be erected over a theatre. They cannot be put over the stage, but as far as safety goes there is nothing to prevent a building of twenty stories being put right over the auditorium. Men who want to increase the size of their investments are going to do it right along.

"With the greater values of property, there will also be more theatres with only a narrow opening on main streets. Really that is all that is necessary, for the people can go in that way, and there are plenty of other ways for them to get out in case of fire."

Another interruption came—there was no counting of them—and with the pause came the striking of the half-hour on the Metropolitan clock, marking an hour and a half since the interview had begun. That was long enough to occupy space in Mr. Herts's office, even if he could spare a minute now and then. The interview came to an end with a "Thank you."

D. H. WALLACE.

A ROBERT BURNS MEMORIAL.

The will of William Robertson Smith, long time superintendent of the National Botanical Gardens, Washington, D. C., provides for the foundation of a Scottish Memorial in that city to contain the largest Robert Burns library ever assembled. Mr. Smith himself named eleven trustees to preside over the destinies of the institution.

Andrew Carnegie, who aided greatly in forming Mr. Smith's collection of Burns manuscripts and data, is nominated as chairman of the board, the other members being Theodore W. Noyes, editor of the Washington *Star;* James Wilson, Secretary of Agriculture; Champ Clark, Thomas Nelson Page, John Barrett, director of the Bureau of American Republics; Dr. Charles Marbury, Blair Lee, Albert Douglas, David Hutchinson, and Oliver Ricketson.

FRIARS EAT CLAMS TO-DAY.

The officers of the Friars' Club will entertain the members of the Friars' Club Frolic organization of 1912 at a clambake and outing at Wardell's Apple Orchard, on the Shrewsbury River, to-day (Wednesday). The party will leave on the Sandy Hook boat, from Forty-second Street, at 10.30 A.M.

"TYPHOON" CONTROVERSY.

Una Abell Brinker Sues Darcy and Wolford—Another Claimant for Exclusive Rights.

The controversy as to why The Typhoon blows will probably continue for a thousand and one nights. Una Abell Brinker, leading woman of the Brinker Stock company in Newark, who was arrested with Louis Dean, confirms the report that she has sued Darcy and Wolford for $25,000. She sends a statement giving her version of the dealings J. H. Kahn, her husband and manager of the company, had with Darcy and Wolford. The statement is dated July 12, 1912, and reads as follows:

"*To the Editor of* THE DRAMATIC MIRROR:

"*Sir.*—I wish to state that when Mr. Kahn decided to produce The Typhoon he talked with Mr. Wolford about his version. Then Mr. Kahn heard that the Academy of Music company had started to rehearse the Darcy and Wolford version and found it was impossible, so they had decided on Mr. Louis Dean's version. After seeing a rehearsal of Mr. Dean's version at the Academy of Music, Mr. Kahn made arrangements for Mr. Dean to come to Newark on Sunday evening and see him.

"We were rehearsing at the time and Mr. Kahn brought Mr. and Mrs. Dean back to my dressing-room. I told Mr. Dean that I had heard good things of his version and that I hoped he and Mr. Kahn would come to an understanding, and that was all the business conversation I had on the subject. Afterward Mr. Kahn told me he had engaged Mr. Dean to produce the play and play a part for $50, and the royalty was to be $75, making in all $125. Mr. Dean produced the play entirely by himself. Mr. Warburg had nothing whatever to do with it, and would not have gotten into trouble if he had not insisted on having his name on the programme as director.

"On Monday evening after the first performance Mr. Kahn told me that Mr. Wolford and another man had been over, and that Mr. Wolford had asked him to pay the royalty to him instead of Mr. Dean, as he claimed that Dean was using his version and that the Academy of Music had given him $200. Mr. Kahn said he told him he would put up the $75 with anyone he said if either his lawyer or himself would write him a letter to that effect; otherwise, he would not give him $1.98, as he believed that Mr. Dean had a perfect right to his version. That was the last I heard of it until Wednesday, when Mr. Kahn told me he was to see Mr. Wolford at one o'clock. I was made up, ready to open the play at five minutes of two, when they came to my door, Mr. Warburg, Mr. Dean, two marshals, and a man (whom I afterwards found out was a Mr. Ongley) and informed me we were under arrest. I asked if there was anyway I could go on with the performance, and one marshal told me to get to the Commissioner as soon as possible. The marshal told me the papers were received at a quarter of two to be served before two o'clock in order to stop the matinee after the house was in.

"We went to the Commissioner, who held us in $4,000 bail, which was practically impossible to obtain in time to go on with the performance, but thanks to my attorney, Charles Hood, we were all three paroled in custody of the two marshals until after the matinee, and we rang up the curtain at ten minutes of three. When I asked before the commissioner what the trouble was about, Mr. Fromme said we were stealing the Nyitray version of The Typhoon. I told him we were stealing nothing and that I had never heard of Mr. Nyitray. All I knew was what Mr. Kahn had told me of his conversation with Darcy and Wolford.

"When the case came before Commissioner Stockton he decided I had been unjustly arrested and my case was dismissed. After the trial Mr. Fromme asked me to sign a release for all damages against his client, and that he would lift the injunction if I would do so, which I refused to do. In spite of Mr. Wolford's statement to the contrary, he was served with papers in a $25,000 suit on the first day of July. Mr. Darcy was served on the 8th and Mr. Nyitray on the 11th. We intend to fight. The case is in the hands of my attorneys, Hymes and Schaap, of New York, and Charles Hood, of Newark.

(Signed)

"UNA ABELL BRINKER (MRS. J. H. KAHN),

"135 Fisher Avenue, White Plains, N. Y."

The papers which Mrs. Kahn says were served will be returnable within twenty days from the date they were served. Arnold Wolford has gone to Australia on business, but Mr. Darcy, representing the firm, says he is not at all worried.

Another claimant to exclusive rights for The Typhoon has appeared on the horizon, this time from Maine. The Perkins and Brown Amusement Company, of Portland, Me., has sent the following letter:

"*Editor* NEW YORK DRAMATIC MIRROR:

"*Sir.*—In regard to the present controversy as to who owns the rights to the United States and Canada for The Typhoon, a statement from our firm may be timely.

"In June, 1911, Herr Melchior Lengyel gave to Edric Von Kreutz permission to make an English translation of Taifaun and instructions to make arrangements for American production, and at the same time disposed of the rights in England to the International Copyright Bureau, Ltd., of London, England, represented by Ernest Mayer. These two gentlemen, and these two alone, control the rights to Taifaun in the English language.

"We have in our possession a letter from Melchior Lengyel to Edric Von Kreutz, dated March 22, 1912, to the effect that the production by Walker Whiteside of a translation from the German by Emil Nyitray and Byron Ongley was made without consulting him and unknown by him, and the

ANNIE RUSSELL

Who Will Open the New Princess Theatre on Thirty-ninth Street Next November

first he knew of it was when overtures were made by 'some gentlemen I never heard of before' to pay royalties to him for the same.

"Mr. Whiteside has himself admitted that in the Spring of 1913 he will take The Typhoon to England, and will then make arrangements with Ernest Mayer for the English rights. Mr. Whiteside has acted honorably in the matter throughout and has spent a large sum in making the play a success, and has lent his own reputation and artistic work to do so; but nevertheless Nyitray and Ongley had no right to offer the play for production or make a translation, and Mr. Whiteside has never had a legal right to play Taifaun. So much for the moral right of the issue.

"As to the legal side, the only one who has a clear legal title to the play is Edric Von Kreutz, but if taken to law no right can be claimed by anyone. . . .

"The Nyitray and Ongley version, the George Moorhead version and others have all been made from a previous German translation from the Hungarian, which is fully protected in Germany, and an interesting point in international law arises whether Herr Lengyel and Herr Von Kreutz are not fully protected, as Dr. Miska Marton, one of the owners of the original play, is a naturalized German subject, though living in Budapest, for there is an international copyright agreement between Germany and the United States. If this ruling should be made, Herr Von Kreutz is the undisputed owner of the American rights and the Von Kreutz-Von Sumberatz version represented by our firm is the only one that has legal protection. Any attempt by the Whiteside company to establish a trade-mark by the words The Typhoon would fall through.

"The Von Kreutz-Von Sumberatz version is taken from the original Hungarian and is far superior to any other version. The others have lost in two translations and have had many outside situations brought in. Perkins and Brown are the sole representatives for Herr Von Kreutz and Fräulein Von Sumberatz.

"Although Mr. Whiteside has paid royalties for his version, he has by no means the right to same, nor has he ever been given written permission to play it, and Herr Von Kreutz has instructed his attorneys to ascertain if it is possible to force the Whiteside Company, Nyitray and Ongley, *et al.*, to an accounting. The fact of the entire case is that of a man who steals a suit of clothes and then later sends conscience money in payment. We would very much like to see the papers made with Herr Lengyel through Mr. Nyitray's brother in Hungary, as claimed by the Whiteside Company, as would Dr. Miska Marton, of Budapest, who is half owner of Taifaun and whose name would have to appear in contracts to make them legal. Ernest Mayer, of London, has no authority to arrange for the American rights.

"The Whiteside production has killed the value of Herr Von Kreutz's chances for a metropolitan production and a large bit of the financial returns. So far he has received the small end of the horn.

"The MIRROR'S statement that none of the versions thus far presented were authorized is absolutely correct. Any attempt by any play bureau to 'flood the country with manuscripts,' as has been stated, will lead to a fight, as we would then combine with the Whiteside Company and prevent infringements on our several versions.

"We will probably conclude negotiations for an Eastern company on the road and keep away from Whiteside territory, as Herr Von Kreutz appreciates the ambiguous position in which Mr. Whiteside has been placed and recognizes he has spent a small fortune already in making the play a success. The stock rights will be given out in restricted territory.

"PERKINS AND BROWN."

REFLECTIONS.

Herbert Shelley is endeavoring to arrange for the London production of one or two plays he took over from America. He will return to this country in the Fall.

Mayor Gaynor will make the dedication address at the Eltinge Forty-second Street Theatre on Labor Day. Commissioners Waldo and Dougherty and other city officials will be first-nighters to see Within the Law.

The suit instituted by S. Galeski and the Casino Theatre company, Washington, D. C., to annul the lease of the Imperial Theatre, has been settled out of court and was dismissed, July 10, by the plaintiff.

Edmund Gerson, representative for L. S. Sire, after keeping under cover for a while with a broken arm, is about once more.

Frank M. Willard and Mrs. Katherine Edith Williams were married on June 9 at Wilmington, Del., by the Reverend Dr. George L. Wolfe. The bride is the widow of the late Chinese Johnny Williams, and known on the stage as Princess Zulieka.

The reopening of the Winter Garden, planned for Monday evening, was postponed until this (Wednesday) night, owing to the non-arrival of some of the European artists who are being imported for the occasion.

The long heralded Elizabethan pageant at Earl's Court, London, was given on July 11, when a formidable array of titled persons disported themselves as mailed knights, heralds, pursuivants, yeomen, henchmen, and other characters of the days of chivalry. They engaged in jousting tourneys and the like for the edification of a distinguished gathering. Opinions differ as to the success of the affair, but the armored gentry agreed as to the discomforts of real suits of mail.

NOT SUITED FOR LONDON,

"The Third Degree" as Transplanted—The Royal Command Vaudeville Performance.

LONDON, July 3 (*Special*).—Find the Woman, an English translation of the French phrase, *Cherchez la femme*, is the title given by Arthur Bourchier, actor-manager of the Garrick Theatre, to his new offering, an English adaptation of Charles Klein's American success, The Third Degree. But both title and play have lost in transplantation into English idiom. The play is American to the backbone and the English veneer does not suit it. American methods are criticised, American thought permeates it, and, though in its most powerful passages the touch of nature makes the whole world kin, its freshness and humor are too American for the English public, and the majority of English folk have an undercurrent of disdainful pity for the neurotic who allows himself to be bullied by "the question" into confessing a thing he has not done. Dogged John Bull when he says "No," sticks to it.

The second act is far the cleverest, and its smart dialogue is undoubtedly good, though, as the girl complains, "it is all talk and nothing is done." It would read better than it acts, though Mr. Bourchier's Lawyer Dexter is a triumph of facial expression and subtle analysis of character.

In the third act several strong situations are just missed, and assuredly the devoted lover would have begun his letter "Dear Alice," instead of "Mrs. Jeffries." The fourth act is trivial after the excitement of its predecessor. It might have been well to have brought on the scene the foolish wife who had not the strength of mind to bear her own burden, and apparently preferred to confess over the telephone than face to face, whilst her husband's sudden change of front was almost too abrupt. He accepted Dexter's explanation without giving the woman a chance to justify herself.

The play is clever, witty, modern, but lacks dramatic force and conviction. The acting is good, especially Mr. Bourchier's as Dexter. Young Howard Jeffries is well played by A. E. Matthews. James Carew rather overdoes Captain Clinton. Lydia Bilbrooke is pretty and charming, if not very strong, as Alice Jeffries, and Violet Vanbrugh's part, Mrs. Howard Jeffries, Jr., is carefully studied and discreetly played; but she is not at home as the good American actress-wife.

The play seems rather caviare and is scarcely likely to make a permanent success, though at present it is drawing fairly good houses, owing to its novelty and to judicious advertisement. It suffers by comparison with that powerful drama, A Butterfly on the Wheel, which is essentially English as well as a more gripping piece of writing, though Mr. Klein may be congratulated upon having achieved a success in a play with a purpose, and an unromantic purpose into the bargain.

The music hall of yesterday and that of to-day are very different, as the King of England tacitly acknowledged when, accompanied by his wife and suite, he attended in person the royal "command performance" at the Palace Theatre of Varieties on July 1. The programme was unique, the house packed, and it is said that the result will place more than £6,000 to the credit of the Music Hall Benevolent Fund. Part of the money will go toward the upkeep of the Music Hall Institute, a beautiful home for the veterans of the profession, opened last November at Twickenham, Surrey, the haunt of Alexander Pope, and the theme of the song, "Twickenham Ferry."

The Palace might well have been called a bower of roses on the regal occasion, for it was a case of "roses, roses, everywhere," and beneath them peeped out thousands of scintillating electric lights, most of them shaded by pink silk, so that there was a glow of soft pink all around, as if man would imitate Nature's sunset hues.

The acts had been carefully chosen and, though some old favorites were left out in the cold, the bill was fairly representative and the manager of the Palace is to be congratulated upon the tactful handling of a difficult task. Harry Lauder was there, of course, and at his very best, and Prince, the ventriloquist, was well to the fore. Mlle. La Pia's wonderful fire dance effects proved an immense success, and the evergreen Chirgwin sang as usual. Conjuring was shown by Devant, of whom English people never seem to tire, and Cinquevalli juggled wonderfully. The motor car sketch by Harry Tate induced roars of laughter, even from their Majesties, and Alfred Lester was extremely funny as a village fireman. Droll Little Tich was even more droll than ever. One of the most popular turns was Barclay Gammon at the piano. His patter is as good as his unique, clever songs. Mlle. Pavlova won great applause, and the Queen was plainly delighted by the dancing of the dainty Palace Girls, and with the incomparable Cecelia Loftus.

The King, through Sir William Carrington, sent a formal letter of thanks to Manager Alfred Butt, expressing great satisfaction. Prices naturally were doubled, trebled, and even by four o'clock in the morning a line of people had formed, prepared to wait the whole day through, so that they might share in his Majesty's amusement; many Americans being numbered among these patient ones. To quote from one of this week's London papers:

> Then little Smith, who, godlike, sat
> And listened to the show with glee,
> Can boast, years hence, how Little Tich
> Amused King George the Fifth and ME!"
>
> AMY STEPHENS.

The Mirror Next Week

The next number of THE MIRROR, July 24, will contain notable special features as follows:

A signed article by **Robert Grau**, on the **Influence of Modern Burlesque.**

A signed article by **Albert Goldie**, on **Curious Customs in Asiatic Theatres.**

A special interview with **May Robson**, who has toured to the coast five times in the past five seasons.

A special interview with **Edna Von Luke**, who will be starred this season as a result of her phenomenal success in stock.

In addition there will be many columns of stock company news, the most complete of any paper in America; authentic and readable theatrical news and reviews of all descriptions; the best of all motion picture departments; the scintillating gossip of the Matinee Girl; the humorous and instructive observations of the Usher; the witty talk of the Callboy, all illustrated with numerous portraits and scenes and introduced with an especially attractive cover showing Helen Gardner in a Cleopatra pose.

JOTTINGS OF THE STAGE

Justice Henderson in this city on July 8 granted a divorce to Clarence A. Stevenson, aviator, separating him from his wife, Helen Wall Cayvan Stevenson, a niece of the late Georgia Cayvan.

Director Gatti-Casazza has secured in Italy Giordano's new opera, Madame Sans Gene, which will be sung for the first time at the Metropolitan Opera House here season after next.

Frank Tinney is going to write no less than three songs for the Ziegfeld Follies.

Sol Bloom has leased the corner store in the Metropolitan Opera House building, where Gazzo's restaurant once operated.

Cecil Kern, who will be remembered as Esther in Ben-Hur, entered Miss Alston's hospital, this city, on July 9, to undergo an operation for appendicitis.

Mabel L. Weeks, late of Pinafore, and Aaron Claflin, a Wall Street broker, were married on July 10 at Milford, Conn.

Charles Frohman, by cabled reports, will employ painted wooden men in his forthcoming London production of The Honor of Japan, to suggest a huge assemblage.

FLASHLIGHT OF "THE ROSE MAID" COMPANY AT THE FOURH OF JULY PARTY GIVEN TO THEM BY WERBA AND LUESCHER. LOUIS F. WERBA IS SEATED IN THE CENTER.

THE MATINEE GIRL

THERE are larger theatrical colonies than that which is situate at North Haven, two miles out of Sag Harbor, but there is none in all the world happier.

Each of the trio of homes has its title. William Farnum has named the broad gray house that looks like a giant sea bird that has settled down upon the sloping green lawn and spread its wings for rest, Num-oh-koma. The Indians gave the name to the place where they pushed their canoes ashore, and Mr. Farnum adopted it as fitting, for it means "Good landing place."

Seven boats give his friends amusement, and one of these, a huge sailboat, gave him a coveted chance for decoration.

Old Home Week, a revered Long Island institution; Independence Day and the birthday of The Littlest Rebel's star fell in the same week. Mr. Farnum was born on the Fourth of July in Centennial year, 1876, so the matinee girl who runs may read his age. He doesn't care. He celebrated joyously with a cataract of fireworks on his lawn, and the huge sailboat flaunted to the day and night winds one hundred flags, on his and the nation's natal day.

At Oak's Nest, the brown house close to the water, where Mr. and Mrs. E. Y. Backus abide, and where the breeze blows up gloriously from the Sound, there was excitement of a pleasurable sort during Independence week, for Mrs. Backus rehearsed the seventeen prettiest girls in Sag Harbor for the dance which Sir Henry Irving prepared for his production of Henry VIII., and Mr. and Mrs. Quincy Kilby and their daughter, who is the goddaughter of Mr. and Mrs. Backus, came from Boston to share in the quaint end-of-the-island festivities.

The second week of the social whirl in the actors' busy little colony began with an event unique in its brief history. There was a baby in the colony, and the baby was christened. There was a party that served the joint function of celebrating the christening of Roberta Edeson, who is a little replica of her mother and of the fourth wedding anniversary of Mr. and Mrs. Robert Edeson.

The "Old Home Week Souvenir" contains tributes from two members of the colony to their town. This is Robert Edeson's tribute:

"Did you ever have a hobby, or a dream that you hoped some day to realize? A thought that always brought a smile to your lips and caused your eyes to fill until they were ready to overflow? I have mine. It's my home at Sag Harbor."

This is Lillian Thurgate's (Mrs. Backus): "If expression is the cure for depression, the blues ought to be unknown to any of us who dwell on the beautiful shore of North Haven, with our kindly neighbors of Sag Harbor to commingle with at all times. For to reflect and to exercise this wondrous 'God's smile' that is expressed in all the exquisite beauties around us should be a panacea for all the 'ills that flesh is heir to.'"

Edith Sessions Tupper, who is of that theatrical colony at Laurelton, on Long Island, that has Frank Keenan and Claxton Wilstach as rival aspirants for the mayoralty, has written a vaudeville sketch, Faro Jim, which Theodore Babcock will produce in the Autumn.

"Faro Jim" is a gentleman gambler who protects a girl who sings in a concert hall from the cruelty of a rough dance-house keeper. The play exudes the atmosphere gathered by Mrs. Tupper while she toured Colorado by slow stages with her husband, a railroad official.

Mrs. Tupper is one of the most picturesque of the new school of playwrights. She knows college life as she learned it in Vassar, knows Washington society as she learned it when her father represented this State in Congress, New York's highest stratum of Bohemia as she absorbed it in her literary career, and Western life as she has gleaned it through much travel. And when she invites friends to dine with her she makes their favorite pie for them with fingers from which she has lately scoured the ink of toil.

RICHARD BENNETT AND HIS HOME

Ben-Morr, on the Palisades in New Jersey. Mr. Bennett at the Wheel; His Brother-in-Law, Lieut. Victor I. Morrison, Son of the Late Lewis Morrison, of Faust Fame. Children: Constance, Barbara, and Joan.

Mrs. Sol Smith in her memoir says: "The first night I played with Booth and Modjeska, while searching for my dressing-room I heard a rich, pleasant voice saying: 'No, no. Mrs. Smith must not go up those hard stairs. Give her my room. I will go up.' It was Mr. Otis Skinner, noted for his kind heart to all."

Inquirers have asked where Mrs. Smith's book may be obtained. Arrangements have not been finally made with publishers. Mrs. Smith has allowed me to have a glimpse of the text for the entertainment of her friends, the readers of THE MIRROR.

Mr. and Mrs. Frank Pixley have returned from four years' wandering about the face of the earth. Mr. Pixley, who traveled for his health's sake and has achieved the aim of his journey, is still of the opinion that "home hearts are the happiest." His assertion that the best types are not found wandering about the planet he repeats. The librettist had some unpleasant table neighbors.

Mrs. Diana Huneker, who was with The Traveling Salesman for three years, has returned from five months in Europe, her chief enthusiasm of her first crossing being Sicily.

Mrs. Daisy Humphreys, who has been living in the pretty home her husband, the late Joseph Humphreys, gave her in Larchmont, for a year, expects to pay a visit to Minneapolis late in the Summer.

Rehearsals of Fine Feathers, which members of the cast are convinced shows Eugene Walter in his best form, will begin in Chicago the last week in July.

Siasconset has wrought a reform in the vacation habits of Mr. and Mrs. W. G. Smythe (Sidney Armstrong). It was a firm conviction of this well-known pair that each vacation should be spent in a different spot. Therefore all the United States, and much of Canada, had known this popular pair, all except the quaint relic of colonial times on the point of Nantucket Island. There Mr. and Mrs. Smythe went two years ago. Last year found them there again, and this Summer they are once more ensconced in a cottage with their canary named in honor—and the prima donna is gravely sensible of the honor—of Geraldine Farrar.

Emma Marble is enjoying a visit with her old friend, Isabel Bateman, in London. Thither her niece, Mrs. Anna Marble Pollock, has followed her for a month's relaxation from the amusement business.

To each man his favorite story. This, of Billie Jefferson, is reminiscent of his boyhood life among the quaint Cape Cod folk he knew when he lived at Buzzard's Bay:

"An old Cape Codder, being asked what was the best way to make a living in that section, answered, 'Clammin', if you don't eat up your profits.'

"'Why,' said he, 'the fools around here eat so many clams that their stomachs go up and down with the tide.'"

Sincere sympathy is being expressed along the Rialto for Kurt Eisfeldt because of the death of his mother, from accompanying whose remains to Minneapolis he returned last week to Irwin Island. Mrs. Eisfeldt's gentle face, aged but not hardened by long illness, looked with sweet patience from the midst of a family group taken at Irwin Castle and reproduced recently in THE MIRROR.

Jane Oaker has been the guest of Mr. and Mrs. William Farnum since they opened their Summer home at Sag Harbor.

Discussing "starts in life," Quincy Kilby, who wrote "Fifty Years in the Boston Theatre," said the biographers who placed Lillian Nordica behind the counter of a Boston shop were mistaken. From that position, to their credit be it said, he says, came Christie MacDonald and Gertrude Quinlan.

Frances Starr, from the forests of Rambouillet and beside the playing fountains of Versailles, sends greeting and the fervent desire to bring back both Old World beauty spots on the steamship which will convey her home next month.

Richard Bennett believes that the counter-irritant of stage life is home life, and that the life should be led under a roof of your ownership, not one for whose shelter you pay a painfully exacted rental to a haughty landlord. Mr. Bennett's home is at Palisades, N. J., where he leads the life of his choice with Mrs. Bennett, who was once Mabel Morrison, and the three wee Bennett maidens. "Automobiling with your own daughters, if your daughters are as sweet as mine," was the young actor's reply to a request for a definition of happiness.

E. Y. Backus is the only man in the profession who can stand unafraid before queens. When that abdicated monarch, Mary Anderson, met the former member of one of her companies, while on her recent visit to this country, she cried, "Howdye, Backy! Fat as ever!" To which he retorted: "Howdye, Mary Anderson! Skinny as ever."

THE MATINEE GIRL.

PERSONAL

GRANVILLE.—Though he still has a year to play with Florenz Ziegfeld, Jr., Bernard Granville is engaged by A. H. Woods for a starring tour in 1913. A new play is ready for him, written by George V. Hobart. During the past season Mr. Granville has been in the cast of A Winsome Widow, and before that he was with Louisiana Lou. He will appear in the new Ziegfeld Follies of 1912.

ROBERTS.—Florence Roberts presented last week in Los Angeles a new one-act play, The Woman Intervenes, by J. Hartley Manners, perhaps the most industrious of present-day dramatists.

VANDERBILT.—Gertrude Vanderbilt, after her London vaudeville triumphs, is repeating her former successes in this country, where her prospects were never brighter.

LLOYD.—Alice Lloyd, who ended her Boston engagement in Little Miss Fix-It on Saturday, sailed on Tuesday on the *Lusitania* to Summer at her home in England. Tom McNaughton, her husband, will remain in America to look after business matters.

DE KOVEN.—Mr. and Mrs. Reginald de Koven sailed on July 11 to travel in Europe until September. Mr. de Koven will arrange for a German production of Robin Hood and a French presentation of The Wedding Trip.

MILLER.—Joaquin Miller, the venerable "Poet of the Sierras," is seriously ill at his hermitage near Oakland, Cal. He collapsed after undue exertion in delivering an Independence Day oration.

HITCHCOCK.—Raymond Hitchcock successfully attempted to blow up his motor boat at Great Neck, N. Y., on July 8. The boat was pretty much damaged, but the actor escaped serious injury.

CRABTREE.—Lotta Crabtree, having sold her string of race horses, has gone to Paris, where she will study art during the Summer, possibly expending some of her fortune in acquiring a few art treasures for her handsome home at Readville, Mass.

NASH.—Florence Nash resigned from the cast of The Charity Girl after a few rehearsals, being dissatisfied with her part.

ROBSON.—May Robson and her company were in town for a few days last week for their only vacation of the season. They came to New York from Atlantic City on Sunday and most of them sailed on Thursday, Miss Robson following on Saturday, to reopen in Halifax.

DOLLE DALNERT'S NEW MANAGERS.

Werba and Luescher have added another to the list of prominent artists under their direction. As leading woman for Lionel Walsh in the new comedy in which he is to be starred next season by this firm, they have secured Dolle Dalnert, the statuesque beauty, who was most favorably received here when imported for last season at the Winter Garden. She is under contract for three years with her new managers.

BERNARD GRANVILLE
A. H. Woods's Newest Star for 1913

"THE ROSE MAID" AMID THE STARS.

Perle Barti, singing the title-role of The Rose Maid, found herself surrounded on Monday evening by a coterie of Werba and Luescher stars. They had appeared to celebrate the one hundredth performance of The Rose Maid at the Globe Theatretre, but they were satisfied with minor parts, leaving the principal roles in the hands of the regular cast. They showed the audience what could be done with bits that had never been intended for stars. Louis Mann appeared as Blatz, the hotel keeper; Alice Lloyd took a tiny part and sang "Splash Me" and other songs from her repertoire; Tom McNaughton appeared as a guard long enough to sing "Three Trees," from The Spring Maid; Gene Luneska was an heiress for a night; Clara Lipman, to be starred next season in It Depends on the Woman, was content to be a French maid; Elgie Bowen was a Kute Kiddie; Lionel Walsh was a waiter and sang "My Word," while patrons of the restaurant waited; and Thomas Conkey came on with Miss Luneska to sing "Two Little Bees." Special programmes were provided and copies of the "Rose Song" were distributed as souvenirs.

MORRIS LOSES SUIT TO DR. PAULINE.

Dr. Pauline, the hypnotist, who appeared on the bill with Harry Lauder, was awarded last week a verdict of $16,000 in his suit against William Morris for balance of salary. Justice Greenbaum, of the New York Supreme Court, handing down his decision, gave a ruling on the Sunday clause in Dr. Pauline's contract to the effect that the clause, because it was applied only in States outside of New York, did not make the contract invalid in this State. The hypnotist had a contract with William Morris whereby he was to play for twenty weeks at a salary of $2,000 a week. He was not to be required to give more than two performances a day or fourteen a week. Dr. Pauline, whose real name is Joseph R. Poulin, claimed that, after he had played for twelve weeks, the defendant failed to give him the other eight weeks. He was represented by Dennis F. O'Brien and M. L. Malevinsky, the latter conducting the case. Late in June a jury gave a verdict to the plaintiff for the full amount of $16,000. The defendant moved to set aside the verdict on the ground that the contract was void because it allowed for Sunday performances in New York State. Justice Greenbaum reserved decision until late last week, when he ruled in favor of Dr. Pauline. It is rumored that William Morris will appeal from his ruling.

"THE CHARITY GIRL" TO OPEN IN JULY.

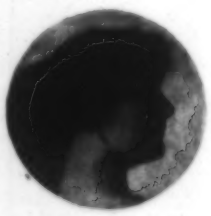
The date now set for the opening of The Charity Girl is Thursday, July 25, in Chicago. Rehearsals have been progressing rapidly during the past few weeks, and on Sunday the company left for Chicago, except Blossom Seeley. She is filling an engagement at Hammerstein's this week, but after that she will take the part of Becky which Florence Nash was to have had. Annabelle Whitford came on from the West in a hurry to take another part. Ralph Herz will have the principal comedy part, and others in the cast will be Marie Flynn, Claude Gillingwater, Florence Morrison, Henry Fink, Dick Turpin, and Roland Bottomley. George W. Lederer has been taking charge of the rehearsals personally. Victor Hollaender, the composer, came over from Berlin to assist, and Edward Peple, the author, was also on hand. Signor De Novellis had charge of the music and Albertieri rehearsed the dances.

"AN AZTEC ROMANCE," SEPT. 9.

Contracts have been signed by Nixon and Zimmerman and O. U. Bean and Company, through Klaw and Erlanger, whereby An Aztec Romance will be produced at the Chestnut Street Opera House, Philadelphia, Sept. 9. This engagement has been limited to two weeks, after which the Broadway premiere will take place. The choristers and ballet, which will form part of the ensemble of ninety, will be engaged early in August, and rehearsals, under the direction of Walter Clarke Bellows, will begin Aug. 12.

"THE MIRROR'S" THEATRICAL BIRTHDAYS

THE MIRROR invites readers to send in notices of their birthdays. They should reach THE MIRROR two weeks before publication. Include past and present engagements as well as data.



MARGARET ILLINGTON

July 17.

CARNEY CHRISTIE, who appeared for two seasons in The Climax.

NANNETTE COMSTOCK, favorite at home and abroad.

GEORGE LE GUERE, who last season capably filled the part of Alfred van Roof in The Right To Be Happy.

July 18.

RUTH HOLT BOUCICAULT, who appeared with Margaret Anglin, and is now with the Jessie Bonstelle Stock company.

JAMES DEVINE, comedian with Poli Players, Bridgeport, Conn.

LAURENCE HOUSMAN, author of numerous plays, and books of verse and prose.

GRACE SHANLEY, re-engaged for The Littlest Rebel.

KITTY WOLFE, popular soubrette, wife of Harry Clay Blaney.

FRANCES YOUNGE, seen here in Thais.

LEIGH DE LACY, leading woman with Manhattan Players, Broad Street Theatre, Trenton, N. J.

July 19.

PAUL ARTHUR, who appeared as Frank Belt in the London production of Is Marriage a Failure?

HERMANN BAHR, Austrian dramatic critic and author.

H. COOPER CLIFFE, who dominated the play, Everywoman, with his characterization of Nobody.

SIDNEY T. CUNHING, playing with Macklyn Arbuckle in The Reform Candidate.

ADELAIDE FITZ-ALLEN, seen lately in parts many sizes too small for her ability.

ALTHEA FRANCIS, who appeared with Elsie Janis.

JEAN NEWCOMBE, seen here with Raymond Hitchcock in The Red Widow.

ELSA RYAN, last year with The Kiss Waltz.

PHYLLIS SHERWOOD, leading woman with H. B. Warner in Alias Jimmy Valentine.

ALBERT O. WARBURG, last with the Una Abell Brinker Stock company.

BERNARD WELLER, critic and author, and whose publications include verses and plays.

GUS WILLIAMS, vaudeville headliner in "Old Timers' Weeks."

FRANK WRIGHT, for two seasons with Madame X.

BLANCHE HALL, who has signed for the Princess Stock, Des Moines, Ia., for next season.

July 20.

J. HAMMOND DAILEY, whose comedy has made him immensely popular with stock patrons.

ERNEST DENNY, English author and well-known Shakespearean reciter.

DAISY MARKHAM, at the Apollo Theatre, London, in The Glad Eye.

July 21.

WINONA BRIDGES, prominent character actress for past thirty weeks with Richmond Stock, Troy, N. Y.

GEORGE A. WRIGHT, SR., the past two seasons with The Country Boy.

MINNIE DE RUE, wife of Joseph C. Fay, and now retired.

GLADYS HULETTE, originator in this country of the role of Tyltyl in The Blue Bird.

BONNIE MAUD, also in the original American production of The Blue Bird.

HOMER MILES, who has done splendid work with Henrietta Crosman and Florence Roberts.

CHAUNCEY OLCOTT, who plans to tour in the Adirondacks for the Summer.

C. AUBREY SMITH, seen here with Billie Burke in The Runaway.

ALBERT ROBINSON, last year in vaudeville, now resting at Somers Point, N. Y.

H. COOPER CLIFFE

July 22.

GUS ELEN, English coster singer.

A. E. GEORGE, now teacher of elocution at Academy of Dramatic Art, London, England.

SARAH COWELL LE MOYNE, who was seen as Truth in Everywoman.

ARTHUR MAITLAND, popular stock leading man.

MADAME LARA, French actress and sociétaire of the Comédie Francaise.

VIVIAN MARTIN, seen as Sadie Small in the New York cast of Officer 666.

July 23.

CHARLES J. FULTON, last seen here in The Evangelist, and in London in The Dancing Girl, now retired.

JOHN HARRINGTON, who appeared with Dustin Farnum.

MARGARET ILLINGTON, still continues her prosperous tour in Kindling.

WILLIAM MACKINTOSH, seen as Beggies in The O'Flynn, at His Majesty's Theatre, London, England.

REVIEWS OF THE WEEK

WEST END—"THE ROAD TO MANDALAY."

Farce in four acts by Carl W. Hunt. Produced July 15 by Corse Payton Stock company.

"Dicky" Lightnut	Galway Herbert
"Jack" Billings	Claude Payton
Jenkins	William Holden
Professor Doozenberry	Horace Newman
O'Keefe	James Heenan
Tim	Everett Murray
Francis Billings	Arthur Jarret
Judge Billings	William Evans
Colonel Francis Kirkland	William A. Mortimer
Wilkes	Frank Armstrong
Janitor	Robert Robinson
Frances Kirkland	Eda Von Luke
Elizabeth Billings	Edna Earle Andrews
Miss Warfield	Charlotte Wade Daniel
Janitress	Katherine Lawrence

Out of respect for the dead, little should be said concerning The Road to Mandalay, that was born, lived and died all in one night. Anyone with half an eye could see, before one act had passed, that the play was going to miss fire, and Corse Payton, with two keen eyes watching developments, figured likewise and acted accordingly.

Scarcely had the few feeble handclaps after the third act ceased when Mr. Payton appeared before the curtain to explain that it was all a mistake, that without a doubt the play was a failure, that it would not be staged again, and that if the audience would forgive him just this once he would promise to be good hereafter. He announced Paid in Full as the attraction for the remainder of the week.

For all that Mr. Hunt's farce is hopeless in its present form, it contains a basic idea that, more skilfully handled, might serve very well for frank farce. Briefly the situation is this: A wealthy Englishman living in America receives a pair of pajamas as a gift from a friend in China. It seems that the garments temporarily change whoever wears them into the person they previously adorned. The fantastical idea is supposed to be founded on an old Chinese legend, and as carried out in The Road to Mandalay leads to confusions that, more adroitly arranged, should become amusing. At all events, the title of Kipling's poem is not appropriately used in this connection. Its suggestion cannot be fulfilled in farce.

The burden of the performance fell on Galway Herbert in the trite part of a "silly-ass" Englishman. Considering the frigid temperature of the audience, he acted acceptably, as did other members of the cast, Eda Von Luke, in particular, who is playing her last week at the West End. She was easily the bright spot in a dark production. As an impudent, reckless youth wearing the fatal black silk pajamas she made a very fetching figure in the first act, and later in the play appeared well; no one could do more. William Holden gave a clever character sketch as Jenkins.

The Easiest Way will be presented next week.

HUDSON, UNION HILL, N. J.—"THE INCOMPATIBLES."

A comedy in three acts, by Anna Steese Richardson and Edmund Breese. Produced by Edmund Breese and the Hudson company, July 15.

Vera (Mrs. Theodore) Knapp	Gertrude Dallas
Theodore Knapp	Edmund Breese
Carl Hassler	Lynn Overman
Bruce Walton	Frank McCormack
Mrs. Dewitt Knapp	Alice Butler
Lilia Lawford	Iona McGrane
Paul King	Felix Krembs
Mrs. Peter Anson-Smith	Margaret Chaffee
Norton	Winthrop Chamberlain
Pierre	J. Arthur Young

Divorce has been given a hearing on the stage at last. It has been tried, and, in the judgment of Anna Steese Richardson and Edmund Breese, it has been found wanting. For the purposes of demonstration they separate a man and his wife by a mutual agreement and then let them find out how small their differences really were. Man and wife come together much as young lovers after a quarrel, and the spectator, emulating the kind old lady in Pomander Walk, hopes that they lived happy ever after.

The authors have succeeded in avoiding the pitfall of a lay sermon, but unfortunately this negative quality is the chief virtue of their work. The idea of the play is highly suitable to light comedy, since there is no home wrecker to form any triangle, and light comedy is evidently what the authors intended it to be; but every one takes it so seriously, and jumps at such foolish conclusions, that the play approaches farce at some moments and drama at others, and some of the time it is simply dialogue. Not until the third act does any scene approach really good play material, and then the crisis dissipates in a series of explanations. It is as if the authors could not tangle their plot up until the last act, and then they had to hurry and unwind it again before the curtain fell.

The story of the play is that of a woman who overbears her husband refer to himself as a much hampered individual. Instead of quoting Mrs. Belmont, as we would expect, she talks it over calmly with him, proposes that they get a trial divorce, and gets the family lawyer to draw up an agreement which Theodore, the husband, signs. Just how this "trial divorce," as they call it, differs from an ordinary separation, is hard to see, but anyhow they separate, supposedly for a year. Vera, the wife, looking about for something to occupy her mind, concludes to spend her liberal allowance in bringing a young pianist into prominence. In the second act we find her, chaperoned by mother-in-law, at the pianist's studio, after his first recital, a brilliant success. She is tired of him even then—in fact, she never cared much about him except as a pastime—but Theodore, appearing on the scene at a reception, thinks she is in love with the pianist. Corrected on that score, he thinks that she is in love with their lawyer. He is caught with his arm around a pretty woman's neck, held there by a cuff button snared in lace, but he explains that. In the last act all misunderstandings are cleared up after Vera has received proposals from two hopefuls. She and Theodore apparently did not find that single life was blessed.

In order to hope for any future life for the play the authors will have to rewrite it thoroughly, casting out much of the present structure and building from the ground up. There should be much more conflict to provide suspense, and much better character drawing. The part of the mother, which promised some strength in the first act, dwindles into a mere handy person to switch about from one side to another. Some bits of amateurish work mar the present play seriously. For instance, the wife is eavesdropping twice in the first act, and both times in the same place.

Mr. Breese, acting as a guest of the company, had a part which should have been subordinate to that of the wife, but his strength made him the dominant figure in the play. He carried every scene in which he appeared, but he could not carry the play. Gertrude Dallas, appearing in the company for the first time, showed a charming presence, but too little variety of acting and too many mannerisms. She had a habit of waltzing about the stage to show joy. Lynn Overman had opportunities as the musician with an artistic temperament, but he burlesqued the part. Felix Krembs did a pleasing bit of work as Paul King.

FIFTH AVENUE—"THE INSPECTOR FROM KANSAS."

Comedy sketch in one act by Grant Stewart. Produced by Olive May and company on July 15.

Frances Taylor	Olive May
Juan Gonzales	E. Fernandes
Pedro	Reberto Deshon

Whatever made Grant Stewart think that he had a sketch when he wrote some dialogue and attached the name, Inspector from Kansas? And why did Olive May take it for her vaudeville debut at Proctor's Fifth Avenue Theatre? There is something wrong when such an act appears on the stage at all. It deals with a suffragette Kansas official who finds no customs to inspect at home and goes to Mexico to look around. A Mexican gentleman thinks for a minute that she is a criminal, delays her breakfast, changes his mind, and they eat breakfast together. It is not very thrilling, and it would have to be extremely well done to survive as a neat bit of satire. The humor is supposed to lie in things said about tourists and Kansas suffragettes, but it is very feeble. Olive May shows, in spite of the poor sketch, that she has ability as a comedienne, but it is all in description. Why make a lady sit in a Mexican inn and spend all her time talking about Kansas? But nearly everything about this sketch makes one ask, Why? The two men in the cast do some rather good acting, but Mr. Fernandez did not appear to know his lines on Monday.

WINTER GARDEN OPENING POSTPONED.

The opening of the Winter Garden, which was originally fixed for Monday night, July 15, and was postponed to Wednesday night, has been further postponed to Monday night, July 22. The reason assigned is the heat, which made rehearsals slow, and to the objections of the foreign dancers to appear without more rehearsals.

NEW BRIGHTON—"RETURN OF TORISAN."

Playlet in one act by Mabel Taliaferro. Presented by the author and company on July 8.

Harry Mathews	Joseph Greene
Frank Harding	Thomas J. Carrigan
Molly Mathews	Mabel Taliaferro

In Miss Taliaferro's first attempt at playwrighting she has designed a vehicle which should serve for some time to come. The little play is serious, almost tragic, and keeps up an interesting suspense until the climax.

The scene is in California, and it tells of a little lark in which the pretty Molly accidentally discovers that her fiance has led a rather wild life in the past and that he is marrying her mainly for business betterment. Molly plans a Japanese tea party for her friends after the announcement of her betrothal. She decides to surprise her fiance when he calls by impersonating a Japanese servant girl. She takes her father into her confidence and he reluctantly aids in carrying out her plans. Harding mistakes her for a pretty Japanese girl from San Francisco, with whom he had been romancing, and confesses that he is merely entering this match for business reasons.

Molly, almost hysterical over her discovery, unmasks and sends her lover back to his first love, without betraying him to the father. She attempts to control her feelings until alone, then reveals a violent aversion to the Japanese decorations and utterly demolishes a large Japanese parasol. Miss Taliaferro's acting was delightful, and she was ably supported by the others.

KEITH'S, BOSTON—"MARDI GRAS BALL."

Operetta in three acts by Carl Wilmore. Produced July 8 by Josephine Clement.

La Marquise	Ruth Elliott
La Duchesse	Dorothy Morton
La Comtesse	Barbara Brayton
Le Marquis	Allan Raymond
Le Duc	John Arnold
Le Comte	Albert Hastings
Captain Jack Ardley	Francis Wilder
Suzette	Mary Williams
Francois d'Enterre / Monsieur Le Page	John Lyman
Pierre	William Freeman

BOSTON, MASS. (*Special*).—That America has the setting of an operetta whose chief appeal lies in its daintiness comes as something of a surprise, but here it is. It is, however, an America of long ago—the Louisiana of 1760.

The story, necessarily slight—for the opera runs only an hour—concerns Suzette, a little lady of the French colony; her beloved Francois, who has inconveniently been captured by the English on the eve of the great ball; an assortment of her uncles and aunts; also an English officer who takes Suzette to the ball despite the protests of her eld-

ers, and who thinks himself getting along famously with the little French woman until as a favor to her he releases from prison a certain Francois, of whom he has never heard. Francois, restored to liberty and Suzette's fond glances, there is nothing left for the poor captain but a ring and a few tears.

The book of an operetta so frankly brief as this one has to be rather sketchy. If it has, on account of the limitations of time, something of an air of haste, it also has, however, more than a touch of the best Gallic refinement and tone, which is fitting to the theme and delightful in itself.

The music is of surprising and exceptional quality. At times it cleverly catches the eighteenth century spirit, and always it is original and graceful. It is distinctly well sung, especially the concerted numbers. The players are better in their singing than in their acting, but the performance is adequate. There is some genuine comedy when the party dressed for the ball appears variously disguised.

The production is marked by good taste in color and historical detail which one would often be glad to welcome in longer and more pretentious works. The operetta is distinctly interesting as the progress marking work of a promising composer and as an example of the productions of a unique theatre.

FORREST IZARD.

SAVAGE WILL WAIT UNTIL AFTER ELECTION

Henry W. Savage, following the policy he announced while in England, plans to go carefully with his attractions until after election. Few of his road companies will go out until the campaign is over, or so nearly over that they will not have time to run much risk. Somewhere Else, the only production Mr. Savage will make in the first half of the season, will not appear until November.

One of the few attractions to appear early will be The Million, which opens in Boston, Aug. 19, with Taylor Holmes in the cast. Another company will open in Bridgeport, Conn., the first week of November. Little Boy Blue will open late in September in Newark, and will play through the larger Eastern cities during the greater part of the season. Gertrude Bryan and Otis Harlan will reappear in it. Two companies of Excuse Me will begin their tour during October. Two companies of Everywoman will be sent out, one to appear in Montreal just before election and the other to start after election for a trip to the Pacific Coast. Marjorie Rambeau and Adele Blood will lead the companies. Jess Dandy, and as many of the original company as can be gathered, will appear in The Prince of Pilsen early in November. Members of the original company of The Merry Widow will also be engaged to play in one or other of the two companies to be sent out in November.

The Luders-Hopwood operetta, Somewhere Else, will be withheld until most of the excitement has vanished. The cast has not yet been announced. After this production Mr. Savage plans to present several novelties, including some foreign attractions picked up on his travels. Among native products will be a new play by Rupert Hughes.

CAST COMPLETE FOR "FINE FEATHERS."

With Florence Stone engaged for the principal feminine role, H. H. Frazee has completed the cast for Fine Feathers, which will have its premiere at the Cort Theatre, Chicago, Aug. 10. Miss Stone is best known in the cities of the West and the Pacific Coast. She will appear in the Eugene Walter play with Robert Edeson, Wilton Lackaye, Max Figman, Rose Coghlan, and Amelia Sumers. Miss Sumers is the only member of the cast who has never been a star. She has appeared only in Brewster's Millions and The Typhoon. In private life she is the wife of Byron Ongley, adaptor of The Typhoon for Walker Whiteside. Eugene Walter plans to leave his camp at Yellow Lake, Wis., late in July to take charge of rehearsals in Chicago.

MASCAGNI OFFERS NEW SENSATION.

Pietro Mascagni, the erratic Italian composer whose varied flighty exploits have provided excitement for many managers, opera singers and others, added another to the list last week by eloping with an Italian chorus girl in Rome. He was indiscreet enough to advise his wife of his intended diversion and then go home to pack up his traveling kit. The wife, naturally somewhat indignant, fell upon the distinguished composer and assailed him with a knife. He and the girl got away by railway, however, and the wife pursued in an automobile. It is said that Mascagni's rise to fame was due to his wife's early faith in his genius. Hence probably her resentment for his latest infatuation.

FIGHT FOR STAGE CHILDREN.

Great Victory in Louisiana Legislature—Progress Recorded in Other States.

The stage children of America won on July 10 the second of two great victories achieved during the past week over their opponents and ill advised reformers who seek to prohibit their training in their chosen profession. The Louisiana Legislature on that day, notwithstanding the opposition of the New Era Club, of New Orleans, Miss Gordon, former factory inspector, and deputations from societies, by an overwhelming majority repealed the law which prohibited the appearance of children on the stage in that State. The repeal was by a vote of 27 to 10 in the Senate and 60 to 34 in the House.

Indicative of the educational work done by the National Alliance for the Protection of Stage Children was the attitude of organized labor in Louisiana in this fight, the State Central Trade Union having sent a committee to Baton Rouge to aid in

GERTRUDE VANDERBILT
Formerly in Musical Comedy. Now in Vaudeville

the effort to repeal the law which barred attractions carrying children.

The labor interests have been convinced that the laws prohibiting dramatic training to children are not beneficial to organized labor or the public. The prohibition of children in plays seriously affects them not only in the way of the future supply of actors upon which the presentation of plays must depend, but in the matter of actual employment at the present time. For example: The Blue Bird and The Piper, when at the Century Theatre, each carried a crew of about thirty-six members of labor unions, and each loss of a performance through laws prohibiting children from participating meant the loss of work for thirty-six men in each of these companies alone. Thousands of weeks of work have been lost to organized labor through these blue laws, which benefited neither the child, the public nor labor.

The success of the movement in Louisiana was largely due to the efforts of organized labor and to the splendid work of Francis Wilson and Ligon Johnson, who employed in their arguments, in addition to other data, information supplied by THE MIRROR in reference to the malicious fabrication of Everett W. Lord against the stage children of New York, exposed in THE MIRROR of April 26, 1911. Louisiana has been the one State in which the opponents of stage children declared that the drastic laws never would be repealed. In the fight there it was interesting to note that the leaders for the retention of the old laws were unmarried women who knew little at first hand of the care of children.

In California, where the general educational laws prohibit the participation of children under eighteen in dramatic performances, the attorney general, after considering the elaborate brief of Mr. Johnson for the Stage Children's Alliance, has just ruled that the California laws apply only to the children resident in that State, as non-resident children are not entitled to enter any of the schools of California, and therefore they do not come under its school laws. It seems likely that this phase of the situation will be brought before the courts of Illinois and Massachusetts, both of which refuse, even on payment of tuition, to permit non-resident children to attend their schools. This point has never been raised in their courts.

In New Mexico the entire child labor law was lost during the session of the Legislature there this year through the arbitrary attitude of the opponents of stage training for children. The members of the National Alliance for the Protection of Stage Children are heartily in favor of general child labor laws as well as any law which prohibits children from actual work, and they deplore the stand of the opponents of stage children which caused a law, good otherwise than in its provisions concerning stage children, to fail of passage. These people were advised that this would be the probable result of their attitude, but they refused to cease their fight on stage children and the bill was lost.

The Minnesota Legislature adopted on June 19 "an act to regulate the employment of children," which establishes the status of juvenile performers in that commonwealth. The statute provides that children may not engage in "any employment dangerous to their lives or limbs, or their health or morals; nor in any theatre, concert hall, saloon, or place of amusement; provided, that this section shall not apply to the employment of any child as a singer or musician in a church, school, or academy, or in teaching or learning the science or practise of music, or as a musician in any concert, or in a theatrical exhibition with the written consent of the mayor of the city or the president of the council of the village where such concert or exhibition takes place. Such consent shall not be given unless forty-eight hours' previous notice of the application therefor shall have been served in writing upon the Commissioner of Labor of the State of Minnesota and upon the secretary of the Minnesota Child Labor Committee, and a hearing had thereon if requested, and shall be revocable at the will of the authority giving it. Such consent shall specify the name of the child, its age, the names and residence of its parents or guardians, the nature, kind, duration and number of performances permitted, together with the place and character of the exhibition."

CHARLES FROHMAN COMING HOME.

Charles Frohman sailed from England last Saturday on the Cunard liner *Mauretania*, due to reach this port within a day or two. London cables report that he brings along more new plays and more expensive productions than ever before to appease the American appetite for amusement. He has new plays by Haddon Chambers and James Fagan, James M. Barrie, Sir Arthur Pinero, George Bernard Shaw, Arthur Sutro, W. Somerset Maugham, and Hubert Henry Davies. Last Friday evening, before sailing, Mr. Frohman was entertained at dinner by Phyllis Neilson Terry, Marie Lohr, and Pauline Chase, now appearing in his London revival of The Amazons, and whom he intends to bring to his Empire Theatre in this city in the Autumn.

"READY MONEY" IN LONDON.

With William A. Brady in London, arrangements have been made whereby William A. Brady, Limited, and H. H. Frazee will produce Ready Money in that city on Aug. 12. The comedy will be given at Wyndham's New Theatre, which means that it will be seen in London a week before it is shown at Maxine Elliott's Theatre in New York. James Montgomery, the playwright, sailed last week on the *Cedric*. He will arrive in time to select a cast of English players, rehearse his play, see its London premiere, and return to New York for final rehearsals here. Within eight days he will see his comedy produced in the world's two largest cities. Guy Standing may be in the London cast.

THE DRAMA UNDER FIRE AGAIN

BY FORREST IZARD

A NUMBER of gentlemen in France, men of letters, have been telling what they think about the drama. It appears that the theatre is becoming so popular there that the devotees of literature are getting a bit jealous, or at least apprehensive as to the effect of a widely spread love of the theatre on the progress and appeal of their better loved arts. One of the newer reviews recently asked a number of representative men (1) what they thought of contemporary society's partiality for the theatre; and (2) whether seeing a play "set in motion the same spiritual faculties" as reading it.

The result, according to the London *Telegraph*, "is damning for the stage, for dramatists, and for actors. Maurice Barres considers that the popular liking for the theatre is merely proof of the economy of forces. To appreciate the stage requires the least effort. A novelist, Mr. Boylesve, believes that the success of the stage proves the laziness of the modern spirit. A writer whose name is not universally known simply says that the popular taste for the drama is a sign 'common to all decaying ages.' A critic, Georges Lecomte, lays it down that 'a greater chasm is opened up every day between literature and the stage.' A second critic, Mr. Chanclair, is persuaded that modern society does not in the least care for the theatre, but is interested only in the actors.

"As for the editor of the magazine, he believes that a play has no literary value unless it can be read with profit. The composer, Vincent d'Indy, is particularly severe upon the stage. He does not consider at all that the spread of a popular taste for the drama is a sign of intellectual progress. On the contrary, it is a mark of decadence, comparable to that of the late Roman Empire. Moreover, he holds that a taste for reading is incomparably superior to any passion for seeing plays performed, and he for one always prefers to read a score of an opera than to hear and see it on the stage.

"Almost the only person consulted who has a good word to say for the stage is a very conscientious dramatic critic, Paul Souday, 'who actually thinks that the popular taste for the drama really is an 'important indication of intellectual development.' He is alone of his kind in supporting the serious aspirations of our actor-managers of to-day."

All this is a perfect example of the confusion which seems always to arise when even intelligent men discuss the artistic standing and possibilities of the theatre. In no art is there so great a lack of definitive terms and of standards by which all men may judge. In each country there is a comparatively small group of men who have seen a vision and in whose minds the drama assumes a place of its own as an independent method of comment on life, distinct from the other arts though dependent on them, distinct from literature and making no attempt to usurp the functions of literature. It is only natural, since the drama has to make its way slowly, that such a group should still be in the minority. One is forced to remember that it is only comparatively recently that in the English-speaking world the theatre has been regarded as quite respectable, not to speak of its recognition as a worthy means of interpreting and picturing life. We have been accustomed to look to the Continent for a thoroughgoing belief in the theatre, and therefore it comes as a surprise that from Frenchmen rather than from Americans or Englishmen should come these evidences of a flagging faith. Their distress may arise from the fact that they consider the French stage decadent and are sighing for the good old days. But this does not explain all their comments. Let us look at these more closely.

MM. Barres and Boylesve think people see plays rather than read books because the former is easier. One cannot deny that it *is* easier, but that does not seem to get at the heart of the matter, or to prove lovers of the theatre guilty of intellectual laziness. The truth is that in a book one gets one thing, in a play another thing, neither better nor worse, but different. It does not follow, if a man remains away from the play, that he will read a book, and his presence at the play is not the result of a choice. The increased attendance at theatres really means, not the laziness of the modern spirit, but, in the case of plays deserving the name, the increasing appreciation of a powerful and peculiarly direct means of comment on the life about us. This is certainly true of the English-speaking world, where the drama may fairly be said to be experiencing a period of genuine renaissance.

When another says that the popular taste for the drama is a sign common to all decaying ages, it becomes necessary to know what he means by drama. If he means the theatre of thoughtless tinsel and jingle, let us not quarrel with him. The theatre devoted to more or less crude amusement for its own sake has as little to do with the question as newspaper jokes have to do with literature. The cry is an old one, familiar since the day of the Romans, that such amusement is a mark of decadence. The truth seems to be that it possesses a distinct place in the scheme of things, that it persists in all ages and countries, and that its only relation to true drama, comic or serious, is that both are on view in theatres. The relation is only a superficial and physical one. If the decadent stage is increasing in France at the expense of worthier drama, that is a pity, but it has nothing to do with the theatre as an art, either in France or elsewhere.

When M. Lecomte says that a greater chasm is opened up every day between literature and the stage, he may be paying the theatre a back-handed compliment. He evidently thinks, as does the editor quoted, that the good play must stand the test of reading. Now, the growing practise of publishing plays in printed form is a highly commendable one, but a play in printed form is not the play itself, and it differs radically from a novel or short story in the mental approach it demands. The actual word is but one of many elements. Unless the reader visualizes the scene and the action with a most lively imagination, unless he can supply from his own resources what the actor by his art contributes to a play's effect, then the play gets scant justice. It follows that many a play would, in a casual, unprepared reading, fall far short of literature, while as a play in representation it may not only conform to all the canons peculiar to the art, but it may attain an effect undreamed of by the reader. A first-rate example of drama, in printed form, may *read* less well, to the seeker for literature simply, than another play which, as drama, is immeasurably inferior. Ion or The Blot on the 'Scutcheon might please the merely literary judgment far more than The Great Divide or Michael's Lost Angel. Thus the chasm M. Lecomte refers to may well be the measure of the drama's progress.

M. d'Indy is, in the light of his own experience, undoubtedly to be congratulated on his preference for the score of an opera over the actual presentation. This question of whether one is to prefer the theatre of his imagination to the actual physical performance is distinctly one in which "there is no dispute as to matters of taste," yet, in spite of the manifold and ever-present opportunities for producers and actors to misinterpret the dramatist, the fact remains, recognized by all who have seen most clearly into the secrets of the art, that a play is not a play until it is acted. The representation *is*, in itself, the play. A drama without a theatre is like a painting in the dark. It exists only in possibility.

"A NATION OF FARMERS"

An English Theatrical Paper So Terms the American Public—Alleged Demand for English Plays

The London *Era* comments on the "briskness of the American demand for English plays," and the difference in tastes between the two publics, as follows:

"The readiness with which the Americans receive plays which have been approved of by the English public is the more agreeable as we have by no means extended equal hospitality to the works of American dramatists. There is a difference between the tastes of the two publics which is closely connected with the characteristics of the nations. The American in his judgment of art is quicker and keener, but more superficial than the 'Britisher.' The pursuit of wealth is the main business of every American's existence; and he consequently does not take his amusements seriously. His taste is the reverse of narrow; he is willing to 'sample' any sort of goods, on the condition that he is not asked to invest earnestness. Mrs. Warren's Profession and The Devil's Disciple were cordially welcomed in the States, when they were entirely neglected on this side of the Atlantic. The habit of easy and omnivorous playgoing, of letting the moral and meaning of a work of art slide off the soul as water does off a duck's back, makes the American taste more tolerant and catholic than ours.

"On the other hand, the things in which the Americans are interested, the themes which their dramatists use for the material of their plays, are often of secondary importance to us. Take, for example, the late Bronson Howard's excellent play of The Henrietta, which was such a failure at the Avenue Theatre in 1891. It was a tragedy of commercial speculation. The British public refuses to believe in commercial tragedies. It resolutely averts its eyes from the suicide of Whitaker Wright and prefers to contemplate Jabez Balfour cheerfully and philosophically 'doing his bit of time' and learning carpentry. It does not realize the romance of Wall Street or the magnificence of the millionaire. This peculiarity of the B. P. 'rules out of court' some of the best American dramas.

"There is another difference. The Americans are a nation of farmers. The town population is tied by a thousand threads of sentiment to the soil. Hence the success of a very moderate play if it only appeals to the affectionate associations which cling to the 'old homestead,' the simple village maiden with the big hat, the well and the water 'dipper,' the small but worthy landholder, and the harvest home. Plays of this sort which have been immense successes in America have, when brought over here, made no visible impression. We are at a different stage of national development.

"A third difference is that between the American playgoing public's idea of fun and ours. To us, some of the lighter entertainments which are exported here from the States seem extravagantly absurd rather than humorous, and the 'popular favorites' anything but amusing. This is natural taste, not prejudice; for, when anything that really suits us comes from America, like The Belle of New York or Mrs. Wiggs of the Cabbage Patch, we receive it gladly. But we are constitutionally unable to enjoy a play in which fatness is exploited as being funny or football is treated with almost bloodthirsty virulence.

"There are similar objections to English plays on the part of American audiences. But, as a rule, anything really good will 'catch on' in the States. A fortune has been made by The Passing of the Third Floor Back, and every great English actor has, at one time or another, refilled his coffers by a trip across the Atlantic. At present it seems that the English plays and English players are at a premium in America; and wise dramatists and enterprising managers are making hay while the sun shines."

MOST POPULAR ACTRESS IN CUBA

HABANA, CUBA, July 10, 1912.

SENORA PRUDENCIA GRIFELL, with her Zarzuela and Comedy company, finished an engagement at the Albisu and moved over to the Payret, giving an entertaining season of comedy and comedy-drama. She is one of the most versatile artists that has graced the boards of our local theatres, and in the numerous characters portrayed has demonstrated herself an actress of rare ability and gracefulness. Among the plays in which she has latterly appeared are Los Primos, El Ultimo Capitulo, Doña Clarenes, Doña Desdenes, La Morritos, La Verdad de la Vida, by the young local author, Gustave Sanches Galarraga; A la Luz de la Luna, Puebla de las Mujeres, Malvaloca, by the Quintero brothers, which was recently given its premiere performance in Spain by the noted Spanish artists, Maria Guerrero and Fernando Diaz de Mendoza; La Divina Providencia, El Ama de la Casa, Una Bala Perdida, and Solico en el Mundo. In each performance Señora Grifell has distinguished herself in such a manner that her interpretations will long live in the memory of those who have witnessed them, and have been heightened by her beauty of face and figure and by her appropriate and elegant taste in costuming. Señor Francisco Martinez is the husband of Señora Grifell and manager of her company. He likewise is an accomplished artist, is a very capable romantic actor, and a clever comedian. Luis Escribá is the stage director, and in comedy roles always elicits generous applause. In serious parts he is also very convincing. Rosa Blanch, the character artist, is always effective. Pilar Fernandez is a promising young actress. Señoras Pilar Ramirez, Pujol, Elvira Herrero, Esperanza Real, Conchita Perdomo, Rosa Rodrigues, and Josefina Ruiz; Señors José Madurell, Enrique Torrent, Pasqual Roselli, Antoni Rodrigo, and Pedro Segarra are conscientious workers and give good support. For a while Señora Carmen Ramirez, the dramatic soprano, and also the Mexican comedian, Alfredo Varela, were with the company. The musical directors are Señors Luis Mayorqui and Lauro D. Uranga, the former a Spaniard and the latter a Mexican. The company soon leaves for Santo Domingo, Porto Rico, and Mexico, returning later to Havana.

Not long since *La Gazeta Teatral* conducted a contest to allow the public to vote as to who was the most artistic actress then appearing in the island. The publication offered a "gala performance" and various commercial houses special prizes to the winner, and Señora Prudencia Grifell was the victorious artist, with Señora Esperanza Iris in the second place. Miss Regina Vicarino, a young American prima donna (although with an Italian name), who had been here only a short time, singing with an Italian opera company at the Payret, received 6,418 votes, which gave her the seventh place. She was very successful in the operas Lucia, Bohème, and Traviata.

Florencio Constantino, the tenor with the same company, was heard in Rigoletto, Bohème, Lucia, Tosca, and Aida, but was a great disappointment. Later he visited several interior cities, and subsequently returned to Havana and sang at a benefit performance given at the Nacional Teatro by a Spanish association. As a consequence of his persistency in singing an aria from The Girl of the Golden West in opposition to the protest of the representative of the house of Ricordi, Milan, Constantino's stay in Havana was shortened, a performance abandoned, and his visit not helped by the friction that occurred.

Moving pictures, Enrique Rosas, manager, are the attraction at the Nacional until Monday next, when Regino Lopez and his company appear in local skits.

Raul del Monte and Blanca Vasquez, with a comedy company, are now at the Albisu.

At the Vaudeville Polyteama is Alberto Garrido and company, and at the Marti is one presenting short sketches.

SENORA PRUDENCIA GRIFELL

Who Has Become a Sensational Favorite in Havana, Cuba

The Casino (formerly Actualidades of Eusebio Azcus) is offering Spanish comedy and comic opera, with the popular artists Pilar Bermudez, Mercedes Serra, and José Palomera, in leading roles, while on the 29th inst. another comic opera company opens at the Gran Polyteama, with Lydie Otero as manageress and prima donna; Jaime Mateu, tenor; Santiago Marco, director; Matilda Corona, and other competent artists assisting.

The orchestra directors, Artruo Bovi and Juan Gay, have given concerts recently at the Payret. A special number of the latter programme was one act from the opera Bohème, with Señorita Margarita Martinez, a young society woman, in the role of Mimi, and Francisco Fernandez Dominicis, a young local amateur tenor, as Rodolfo.

The Vienna Operetta company did not prove the drawing card anticipated by the management. The company sang in German, and relatively few understand that language here. C. D. de Battemberg, who came in advance of the organization, is interested in a French opera company which comes to the Payret after the New Orleans engagement. Manager Gilbert Pemberton, of the Payret, announces that he expects to complete his most important bookings for the coming season within the next two weeks.

The series of classical concerts given by the Municipal Band, under the able direction of Señor Guillermo Tomas, at the Nacional Theatre on Saturday afternoons, is drawing to a close.

Señora Rosalia Chalia Herrera, Cuba's recognized representative prima donna, sends greetings to friends here, and expresses the hope of soon appearing in Havana. Señor Agustin Calvo, a prominent Spanish basso, has arrived in this city, and also Maria Conesa, the Spanish tiple, but the latter is on her way to Europe.

Dr. Ignacio Weber, the local representative of the Italian music publishing house of Ricordi, has also obtained the representation of the works of Spanish authors.

Señorita Julia Misa, the young Cuban singer, is expected to shortly leave for abroad to begin her operatic studies.

Advices from Mexico are to the effect that the Esperanza Iris Operetta company celebrated the anniversary of the Cuban Republic on May 20th last with a sumptuous banquet. The guests of honor were the Cuban Minister, General Armando J. de la Riva, and his wife. The company is managed by Señor Miguel Gutierrez, the husband of Señora Iris, and will return to the Albisu this Fall.

The accompanying photograph is a recent one of Señora Prudencia Grifell. J. ELLIS NORRIS.

THE NEW PRINCESS THEATRE.

Annie Russell's Playhouse for Her Own Company in Old English Comedies.

Arrangements have been completed for the New Princess Theatre, now being erected in Thirty-ninth Street, opposite the Maxine Elliott Theatre. It will be the tiniest playhouse in the city and the Annie Russell Old English Comedy company will open on Nov. 11 for nine weeks. Among the plays to be presented are She Stoops to Conquer, Much Ado About Nothing, and The Rivals.

The plan originated two months ago at a luncheon at the Women's Cosmopolitan Club. Annie Russell being present, was asked to organize a company to produce plays which children might safely attend. Their earnestness was shown by each woman in attendance agreeing to subscribe for a course of tickets, and Miss Russell consented to take charge, feeling that her experience with A Midsummer Night's Dream and other classical plays popular with children, fitted her to make the artistic end of the matter a success. Miss Russell was soon inundated with requests to read an article which she had prepared on the subject, society people taking up the matter and subscribing for the course.

Thus encouraged, Miss Russell arranged with the Shuberts to furnish a house and the result is the building of the New Princess Theatre. Miss Russell will superintend the plays and in the stage-management will be assisted by Oswald Yorke. A company of special fitness has been engaged. One of the interesting arrangements is that made with Beatrice Herford, to appear as Mrs. Malaprop and Mrs. Hardcastle. The costumes will be designed by Albert Herter.

A feature will be the Friday and Saturday matinees arranged at request of schools, giving the younger generation an opportunity to enjoy the classics. Among the organizers are Mrs. Edwin Blashfield, Miss Chapin, Mrs. Henry Pomeroy Davison, Mrs. Christian Herter, Mrs. Ellwood Hendrick, Mrs. Edward C. Henderson, Mrs. Edward R. Hewitt, Mrs. Richard M. Hoe, Mrs. Pierre Jay, Mrs. Edward Dunham, Carlotta Russell Lowell, Miss A. G. McLean, Mrs. Samuel H. Ordway, Mrs. James B. Reynolds, and Mrs. Charles Sprague Smith.

GOSSIP.

Lawyer Clark L. Jordan was appointed on July 10 guardian of Ethel Conrad, one of the "shooting show girls," acquitted last Autumn of having shot W. E. D. Stokes. In her behalf the lawyer will sue Mr. Stokes for false imprisonment and malicious persecution.

Edith Singleton, late of The Merry Widow and The Chocolate Soldier, and Frederick Risque, a New York insurance man, were married on July 15 at the home of the bride's parents in St. Louis.

The Rev. Otto Ward Pince, of Tacoma, Wash., fatally shot Stage-Manager Herman P. Emery, of Pantages' Theatre, Portland, Ore., on July 10. He had been denied an interview with Carle Lowe, one of the Seven Aviator Girls.

The marriage of Robert Deemars, son of a Pittsburgh steel magnate, and Evelyn Ware, formerly with Weber and Fields and lately in vaudeville, was announced last week.

THE NEW YORK
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ADVERTISEMENTS

Rates on Theatrical, Motion Picture and Classified advertisements will be furnished on request.

The Editor's Letter Box

Communications to the editor should always be signed with the name, initials or *nom de plume* intended for publication. In all cases, however, the correct names and addresses of the writers should accompany the letters for the private information of the editor. Write on one side of the paper, use a typewriter if possible, and be brief. In asking questions, do not expect a reply by mail. Look for it on this page.

NOT "MIRROR" BUT "DRAMATIC MIRROR."

DEAR MR. LETTER BOX:

The present scribe would "not presume to dictate," as the old deacon said when he prayed to the Deity, "but humbly sejest" that you don't change your name to plain MIRROR. You might as well call your publication "The Looking Glass," if you leave "Dramatic" off. Also please relegate your fashion notes to the limbo where they belong. Consider the columns of the daily press—"how to be beautiful" (though red-haired and squint-eyed), and "how to make your last year's hat look like this season's." (It can't be did!) So spare us, good MIRROR. This scribe is not a professional, but is studying dramatic writing and likes THE MIRROR'S editorials, many of which have literary merit of high order; also the calm, judicial manner in which it records the doings of thespians.

Last, but not least, this scribe has an idol—a lady idol—Mrs. Minnie Maddern Fiske, the greatest exponent of dramatic art on the American stage to-day, and dearly loves to get news of her.

Finally, another "sejestion": Why don't you have a department on playwrighting? Where can I get a book on scenario writing? LOUISE D. WOODMAN.

[If motion picture scenario writing is meant, write to Epes W. Sargent, care THE MIRROR.—ED.]

REGARDING BURLESQUE HOUSES.

WASHINGTON, D. C., July 11, 1912.

Editor DRAMATIC MIRROR:

SIR.—It has been suggested to me to inquire of you for certain information I am seeking. I shall be most grateful for your kindness in furnishing it.

In Washington there are at least two theatres, operating under the same license as all the others, which cater to men only. I should like to know, approximately, the number of similar theatres in New York, and whether they exist there under the same license that applies to the first-class houses. If they do, why are they not subject to interference from the police? What is their position in respect to the law? Are they simply overlooked by the authorities, such a course being explained upon the theory of the segregation of vice? I know of no better explanation of the facts in Washington.

If you have not this information, can you tell me where I may obtain it? I shall be much indebted for your reply.

ETHEL M. SMITH.

It is evident that burlesque houses are referred to and the mistake is made in supposing that because women do not attend them in Washington they are necessarily vicious in character. In most cities in the East women go to the burlesque theatres as freely as the men, as the entertainments are essentially musical comedy. But in Washington and most Western cities a prejudice exists against them, the result being that women do not attend. Bowing to this prejudice, the house managers exclude all women rather than offend the few who might drift in and find themselves embarrassed by being alone among so many men. Also, it might be added, the rule of no women admitted keeps out the undesirable class, who would be the only ones likely to attend knowingly in cities where the prejudice referred to exists. Therefore, far from being for the "segregation of vice," it is a protection against vice.

FIRST AMERICAN PREMIERE BALLERINA

WINNIPEG, July 8, 1912.

EDITOR'S LETTER BOX:

SIR.—I wish to correct a mistake made in your last issue of THE MIRROR, in which you said Eva Swain was the first American premiere ballerina to appear in grand opera here. Mlle. Dazie was the first danseuse to appear in grand opera here. She appeared for two seasons with the Manhattan Opera company at Oscar Hammerstein's Manhattan Opera House. Mlle. Dazie was born in St. Louis, Mo., and lives now in New York city. She was the first American ballerina who won a real success in Russia.

CHARLES SUGAR-TURNER.

Molasso's Pantomime company.

"Interested Reader." — THE MIRROR does not furnish matrimonial news except when it is public property or is requested by the interested parties. Where Adele Rowland is spending her vacation and what she expects to do next season have not been reported.

"Villa Beach," Cleveland, O.—Paul Orleneff is not the husband of Madame Nazimova. (2) You can get photographs of prominent stage people from Charles L. Ritzmann, 228 Fifth Avenue, New York.

"A. S.," Detroit, Mich.—We are not informed where Julia Sanderson or Donald Brian are spending the Summer. (2) The tour of the Friars' Frolic has closed. It was intended to be brief, including only New York, Philadelphia, and Atlantic City. (3) Jessie Bonstelle, now playing in Detroit, can inform you probably if the Hackett Players will appear in your city this Summer.

"Hilda."—Your question was twice answered in a previous issue. We hope you are not in collusion with others to ask the same question about a certain two players.

W. O. P., Jr., Arlington Heights, Mass.—We are not informed as to the whereabouts of Rockcliffe Fellows since he left the Donald Meek Stock in Lowell, Mass. If you wish to write to him, you can do so in care of THE MIRROR, and your letter will be advertised in our letter list, so that he will undoubtedly see it and have it forwarded.

M. S., Brooklyn, N. Y.—We have no records of Arthur Heiler, James Moore, or Emma Bell.

Oscar Graham, manager of The Stumbling Block and other productions, writes: "I wish to express to you the vast amount of enjoyment I receive each week from your paper. I have been a constant reader of THE MIRROR for the past eleven years, and congratulate you upon its forever up-to-dateness."

"A Constant Reader," of Minneapolis, Minn., asks: "Will you please tell me through THE MIRROR how I can obtain a position as musical director with Mort Singer or Harry Askin, of Chicago?" Has "A Constant Reader" thought of the expedient of writing to the gentlemen or of taking the train for Chicago and applying in person?

W. B. Leonard, of Glens Falls, N. Y., congratulates THE MIRROR "on its great improvement and growing popularity."

H. J., New York city.—The Prince Chap was originally produced at the Madison Square Theatre, this city, Sept. 4, 1905, with this cast: William Peyton, Cyril Scott; Earl of Huntington, Cecil De Mille; Marcus Runion, Thomas A. Wise; Ballington, Theodore Terry; Yadder, Albert Perry; Fritz, George Fisher; Truckman, Albert Perry; Alice Travers, Grace Kimball; Mrs. Errington, Florence Conron; Phoebe Puckers, Mary Keogh; Claudia (aged five), Helen Pullman; Claudia (aged eight), Edith Speare; Claudia (aged eighteen), Grayce Scott. The play was favorably criticised.

S. H. L., De Soto, Mo.—In THE MIRROR of July 10 we replied to you that we were unable to say what company Mr. and Mrs. Shirley Braithwaite were with last season or the present Summer. Since then we learn that they were with C. James Bancroft's company and are now in New York city.

S. S., of Lincoln, Neb., asks if the portrait of Sidney Powell, musical comedy singer, cannot be printed in THE MIRROR. He also, by way of suggestion, would like to see more attention paid to amateur theatricals in these columns. "I was glad," he writes, "to see in a recent issue the space given to college theatricals in Utah. I for one wish that this might be a bigger thing in your paper." The suggestion is recommended to the attention of correspondents.

"Allow me to compliment you on the steady improvement of your paper," writes Olive Hinsdell, of Elgin, Ill. "I have been a constant reader of THE MIRROR and have always enjoyed it, but a step for the better is always a step for the best."

N. A. K., Shreveport, La.— You did right in addressing your letter to Miss Fay care of THE MIRROR. We do not furnish private addresses, but we have a post office for professionals and all mail that is not called for or the correct addresses for which we do not know is advertised each week in our letter list. Of the thousands of letters received in this way by THE MIRROR, the number that have to be returned to writers or sent to the Dead Letter Office, is surprisingly small.

A Reader, of Minneapolis, Minn., asks about Roland Cummings, Oliver Sterling, Leola Lucey, and Mona Malli, but we have no record of them nor of their present whereabouts. (2) THE MIRROR prints the route of nearly all traveling companies, musical and dramatic. During the Summer the list is short because few companies are on the road.

NEW INCORPORATIONS IN NEW YORK STATE

ALBANY, N. Y. (*Special*).—The following companies filed certificates of incorporation with Secretary of State Lazansky last week:

Arville Realty and Amusement Company, New York city; capital $10,000; to build and conduct theatres. Directors: Peter H. Gardner, A. H. Murdock, Walter Ulitch, New York city.

South Beach Carousal Company, South Beach, N. Y.; capital $10,000; to operate amusement devices. Directors: Plaidcolo Mori, Margaret Mori, Henry Tirelli, South Beach, N. Y.

A Fool There Was Company, New York city; capital $3,000; to produce and exploit plays and other stage attractions. Directors: Robert Campbell, Louis K. Ferry, Ellsworth E. Morgan, 1432 Broadway, New York city.

Segal Amusement Company, New York city; capital $5,000; to own and manage theatres. Directors: Herman Segal, Joseph Stahl, Samuel Wacht, Jr., New York city.

The Quincy Amusement Company, New York city; capital $24,000; to produce and tour theatrical, operatic, and other attractions. Directors: Jack T. Harris, Philip Goldston, Frederick White, 1441 Broadway, New York city.

Arrow Motion Picture Company, New York city; capital $2,000; to deal generally in moving picture films, machines, etc. Directors: Solomon Mossbacher, Samuel Briskei, New York city; Sidney Franklin, Brooklyn, N. Y.

Woodbine Theatre and Amusement Company, Brooklyn, N. Y.; capital $20,000; to own and lease theatres and produce plays, operas, etc. Directors: Daniel A. McCann, Thomas A. Clark, Brooklyn, N. Y.; Edward S. Keough, Freeport, N. Y.

G. W. HERRICK.

ALBERT ANDRUSS.

Albert Andruss, whose likeness appears above, has been busy this Summer lecturing with Paul J. Rainey's African hunt pictures, and has been very successful in his new line of work. Mr. Andruss was the first lecturer to be sent out after the success of the pictures in New York, and was sent to Philadelphia, where he made such a personal success that he was sent in haste to the Colonial Theatre, Chicago, to replace the lecturer who opened there. Mr. Andruss repeated his former hit. Mr. Andruss was selected as the lecturer to present the pictures on the Pacific Coast. This is the first Summer that Mr. Andruss has worked for some years, and as Mrs. Andruss (Agnes Herndon) is accompanying him on his trip they were compelled to close the beautiful home that they have built at Beechhurst, N. Y. Mr. and Mrs. Andruss were with Paid in Full for two seasons, and Mr. Andruss also has been leading support for John Mason, Lillian Russell, Eugenia Blair, and other prominent stars.

NEW SKETCH SUCCEEDS.

Isabelle Evesson and Melbourne MacDowell presented a clever dramatic playlet last week at Proctor's One Hundred and Twenty-fifth Street and Twenty-third Street theatres. It was entitled The Sheriff and the Widow, and met with a most favorable reception, the acting of these favorite players being, as a matter of course, a keen delight. On Friday Mr. MacDowell was taken ill and the Saturday performances were therefore omitted at the Twenty-third Street theatre.

EDDIE FOY WITH WERBA AND LUESCHER.

Eddie Foy has taken another jump and landed in the fold of Werba and Luescher. A transaction was completed last week, whereby he said good-by to Charles B. Dillingham and Florenz Ziegfeld, Jr. It was with their production of Over the River that he breezed through part of last season at the Globe Theatre, and the entire production has been bought by Werba and Luescher. Mr. Foy tied up with his new managers just in time to become an added attraction at their display of stars on Monday night at the Globe Theatre. Dolle Dalnert also had her name attached to the bill at the last moment. The sum of $25,000 was paid for Foy.

CURRENT AMUSEMENTS.

Week ending July 20.

CASINO—Closed June 29.
COLUMBIA—The Merry-Go-Rounders—6th week.
COMEDY—Bunty Pulls the Strings—41st week—362 to 370 times.
FOX'S—Academy Stock co. in Three Weeks—12 times.
GAIETY—Closed July 6.
GLOBE—The Rose Maid—13th week—99 to 106 times.
HAMMERSTEIN'S ROOF—Vaudeville.
KEITH'S UNION SQUARE—Vaudeville.
METROPOLIS—Closed.
PLAYHOUSE—Bought and Paid For—43d week—366 to 373 times.
PROCTOR'S FIFTH AVENUE—Vaudeville.
PROSPECT—Stock co. in Uncle Tom's Cabin—10 times.
TREMONT—Closed July 13.
VICTORIA—Vaudeville—Matinees.
WEST END—Corse Payton Stock co. in The Road to Mandalay—12 times.
WINTER GARDEN—Commencing July 17—The Passing Show of 1912.
ZIEGFELD MOULIN ROUGE—A Winsome Widow—15th week—110 to 117 times.

Outdoor Amusements

YOUNG BUFFALO AND COL. CUMMINS'S SHOW

The Young Buffalo Wild West and Colonel Cummins's Far East Show will carry this Summer four hundred and twenty people including Annie Oakley, Mr. and Mrs. Ray Thompson, and many other feature attractions. The roster of the business and working staff is as follows:

V. C. Seaver, president and general manager; Ernest Cooke, assistant general manager; M. C. Cookston, general superintendent; George C. Gute, treasurer; H. D. Giblin, assistant treasurer; Colonel Cummins, general director; J. B. Smith (Young Buffalo), arena director; Ed. King, superintendent of tickets; George Appletans, superintendent of reserved seats; John Pierson, manager of privilege car; J. C. M. Bremer, manager of privileges; William Forquer, boss hostler; George Wombold, boss canvasman; George Slocomb, boss of lights; T. J. Wilson, train boss; Jess Robinson, steward; H. S. Maddy, twenty-four hour man; Lon B. Williams, general agent; J. H. B. Fitzpatrick, general press agent; S. H. Fiedler, general contracting agent; Joseph Rosenthal, manager car No. 1; E. F. Lampman, manager car No. 2.

HIPPODROME A SUCCESS.

PITTSBURGH, PA. (*Special*).—The Pittsburgh Hippodrome, Forbes Field, entered its second successful week July 8-13 with an interesting bill, headed by Herzog's Horses. The bill included Joungman Family, wire walkers; Three Ernests, comedy bar acrobats; Ishiwaka, Jap hand balancers; Six Brown Brothers, musicians; Wills and Hassan, acrobats; Havelle and Labelle, novelty act; Marsailles, gymnast; Chester B. Johnston, cyclist; Rossow's Dog and Monkey Circus; Mansfield Brothers, sharpshooters; Denora and Herzog's equestrians; the Middlesex coursing hounds; McFee and McHugh, comedy acrobats; Fraulein Von Kent, on slack wire; Nirella's Military Band, and moving pictures. The attendance was lagre.

DANIEL J. FACKINER.

OLD DAYS RECALLED.

CALGARY, ALTA. (*Special*).—A Frontier Days' celebration will be held in Calgary, Alta., Sept. 2-5, under the direction of Guy Weadick, well known as an organizer of cowboy sports, and backed by some of the most prominent cattle men of Western Canada to the extent of $50,000. Thirty thousand dollars in cash and other prizes will be given, and contestants will attend from every cattle district in the United States, Old Mexico, and Canada. In addition to the cowboy events, scenes of the early days will be portrayed, showing the coming of the Hudson's Bay Company and their traders, missionaries, miners, Royal Northwest mounted police, cowmen, and railroad builders, bringing events up to the present time.

GEORGE FORBES.

AT KANSAS CITY PARKS.

KANSAS CITY, MO. (*Special*).—The Ellery Band closed their engagement at Electric Park last Saturday, and big crowds were out the final week giving them an enthusiastic send-off. Vaudeville in the German Village included Maybelle Fisher, Zobedie, Riley-O'Neil Troupe, Paul Florus, and Eddy and Roy, all pleasing. The big bathing beach continues to be one of the most popular of the many attractions.

A. L. Curtis, a local aeronaut, was the topline attraction at Fairmont Park 7-13, where a long list of entertainments was offered the amusement seeker. Vaudeville, boating, bathing, and Stockton's Orchestra were features.

D. KEEDY CAMPBELL.

NATIONAL MUSICAL COMPANY OPENS.

The June Agnott company in a repertoire of dramas closed a prosperous two weeks' engagement at Electric Park, Albany, N. Y., July 6. The National Musical company opened July 8-13 in an attractive bill of musical comedies. Prominent in the company are Edith Carlisle, Hazel Davenport, Robert Bennard, Claude Amsden, and Charles Marshall.

At Maple Beach Park, Albany, N. Y., the chief added features July 8-13 were Bobby Walthour, trick cyclist; Lawrence and Thompson, Fentele and Valorie, and Adeline Shone.

CAPTAIN BALDWIN'S PLANS.

Captain Baldwin, the veteran airman, is preparing for another trip around the world. He will take with him Cecil Peoli, the boy aviator—the youngest licensed flyer in the profession. Japan is said to be the captain's first objective point after leaving America at the end of the present aviation season.

RANDOM NOTES.

Special attractions at shore resorts, Rocky Point and Crescent Park, Providence, R. I., have drawn large crowds during the past few weeks.

Crowded tents greeted the Ringling Brothers Shows at Oshkosh, Wis., July 6. Buffalo Bill's Wild West and Pawnee Bill's Far East is booked for the 20th.

The Yankee Robinson Circus tent was blown down by a wind storm at Cheyenne, Wyo., on July 12, fifty spectators being injured.

The Barnum and Bailey Circus gave two performances at the Arena in Chambersburg, Pa., July 8, before about fifteen thousand people. It was the first time the circus had visited Chambersburg in twenty-five years.

The Two Bills Show is dated for Webster City, Iowa, Tuesday, Sept. 3. Contracting Agent Lester W. Murray was in Webster City last week making contracts for the lot, hay, grain, edibles, etc.

Karland's Carnival and Exposition Shows played last week under canvas at Palmyra, N. Y. Among the principal attractions were O'Connell's Hippodrome, Sascha, and the Lawrence Animal Show. The carnival drew large crowds.

The City Council of Jacksonville, Fla., has appropriated funds for the purchase of a complete motion picture outfit and will give free pictures in connection with the band concerts in one of the principal parks. Arrangements have been made with the local picture houses for use of the films.

HERE AND THERE.

Charles F. Newsom, having completed his stock season at the Theatre Francais, Montreal, will rest a few weeks at his home in North Carolina.

Theodore A. Liebler, Jr., will be the most notable figure at the Riverside Yacht Club's second annual "Hodge Podge" this (Wednesday) evening, at Riverside, Conn. He will be stage director and general boss of the amateur performance, and he will produce two burlesques of his own. One of these is billed as "a problem play, entitled Q. E. D., being a dramatisation of 'Wentworth's Elementary Arithmetic,' the most unpopular book ever published." The other is a rural play adapted to local conditions. Mr. Liebler asked to be excused because of his duties as secretary and treasurer of Liebler and Company, but the "Hodge Podge" was so successful last year under his direction that the yacht club insisted on his taking charge again.

George C. Tyler, of Liebler and Company, will sail for New York on July 20. He has spent the greater part of the Summer with Pierre Loti and Judith Gautier, authors of the Daughter of Heaven.

The choice of the play to open the Children's Theatre on the roof of the Century Theatre has narrowed down to three. Over a hundred manuscripts have been submitted to Liebler and Company for this purpose.

Stephen Phillips has been commissioned to Anglicise Everywoman for the Drury Lane production.

Helen Van Hoose is in Asheville, N. C., for the Summer

To-morrow (Thursday), Bunty Pulls the Strings will celebrate its birthday in London. The New York company is still giving three matinees a week, and the London company has been giving three a week since September. Two companies are going on tour in England, Ireland, Scotland, and Wales.

Two of the lights of Broadway came back on Monday, W. W. Aulick and Lee Kugel, general press representatives of Liebler and Company and Henry B. Harris, Inc., respectively, came from temporary retirement. Mr. Aulick has been fishing and telling stories at York Beach, Me. Mr. Kugel has been trying to keep cool at his home town, Farmington, Mo.

From Edgartown, Mass., comes this little plaint, so concise in phraseology yet so eloquent in pathos:

"DEAR MIRROR:
No Fish.
PERCY PLUNKETT."

Wallace Eddinger and Mrs. Ivy La Grove were married at Port Chester, N. Y., on July 11, and sailed on Saturday for a honeymoon abroad.

A daughter was born to Mr. and Mrs. Nat Royster (Avita Sanchez) in this city on July 12.

Joseph M. Gaites will produce in the Autumn a comedy, Lieutenant What's His Name, by Jacques and May Futrelle. Mr. Futrelle was lost in the *Titanic* disaster.

William Beach was knocked down and badly shaken up when struck by an automobile in this city on July 8.

William Gillette arrived from Europe on Saturday, after a long rest at Bad Kissingen and a visit to London. His season's plans are not yet announced.

Estelle Wentworth will sing in the Autumn at the ducal opera house, Dessau, Germany.

CAPTAIN BALDWIN IN HIS RED DEVIL AEROPLANE IN MANILA, P. I.

WANTS

RATES, CASH WITH ORDER:

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THE CALLBOY'S COMMENTS

HILDEGARDE.

To me she is so beautiful,
  Is Hildegarde.
That she compels most dutiful
  And true regard;
The pureness of her charms is such
  That it has barred
The slightest thought that were too much
  For Hildegarde.

So sweet is she that nothing might
  Her grace have marred—
Her beauty's that of Summer night,
  All spangle-starred;
And though we meet in Easy Street,
  Or times are hard,
'Tis all the same—she's just as sweet,
  Is Hildegarde.

I'm very sure that 'tis most true
  That Avon's Bard
Missed his great chance in that he knew
  Not Hildegarde
Because the reader may not strike
  On Shakespeare's card
One heroine that seems quite like
  To Hildegarde.

The New York *Tribune* shows that the man upon whose shoulders has descended the mantle of the late Horace Greeley is about as up-to-date in vaudeville affairs as that notable gentleman probably would have been had he lingered longer on earth. Each week the *Trib.*, as the newsies irreverently call it, sends some one to see the vaudeville doings, and the some one writes about them with comprehensive ignorance of the subject. Witness this astounding statement relative to what happened last week at Keith's Union Square Theatre: "Stella Mayhew, making her vaudeville debut with Billee Taylor, was at her best."

Miss Mayhew, having been a vaudevilie institution for so many years, and Mr. Taylor ditto, it must pain them acutely thus to be confronted by evidence that there exists in this city a man with soul so dead that he thinks she is still making her vaudeville debut. Mr. and Mrs. Taylor might invite him for a joy ride in their justly celebrated motor car and drop him overboard.

The bonnie billposter has been again indulging his predilection for improving upon a play title. This time he pays attention to The Merry-Go-Rounders, which is defying the warm weather up at the Columbia Theatre. Probably he is a baseball "fan," and labors under the impression that the Columbia's entertainment has to do with the national game, for, finding that he couldn't get quite all of a fifteen-sheet stand on a certain Broadway space, he thoughtfully omitted one section and the sign reads:

THE MERRY GROUNDERS.

Reminding one of the similar genius who, when Rose Stahl was here in The Chorus Lady, stuck up a Sixth Avenue stand, omitting the second, third and fourth letters of the word "Chorus." The crime was reported to James Forbes, author of the play, but he did not appear to be greatly pleased.

Little Frances White, soubrette of the Adolphus Theatre, Los Angeles, has the right sort of ideas. "I went on the stage," says she, "to see if it was really so bad as people say, and now I know it isn't. There's lots of good on the stage that the public never hears about. There are kind hearts and generous deeds that the world never knows and wouldn't believe if it did hear. When they had a benefit some weeks ago, they asked the chorus girls to sell tickets, and the girls got out and hustled. But if those girls are ever down and out, do you think the public will care what becomes of them?"

Then Miss Frances sizes up the difficulties of a metropolitan appearance. "You must have a name and money and clothes," she remarks, "before attempting to play Broadway. It doesn't matter how much talent you may have, the New York managers won't look at you if you don't have money and wear fine clothes—they won't even glance at you."

For a sixteen-year-old actress, Miss White would appear to have acquired a few fairly adequate notions of certain matters, and maybe she will profit by taking her own advice. Anyhow, she promises not to come to Broadway until she gets the money and the clothes.

Vaughan Glaser informs a Rochester reporter that "there is a popular fallacy that a book cannot be successfully dramatized." He omits, however, to say whereabouts such a fallacy is popular. I had been fooling myself into the belief that people generally, and some managers in particular, regarded successful novels as always legitimate prey for the dramatists.

One well might hesitate even to conjecture the number of plays that owe their inspiration, in one way or another, to that greatest of all books, the Bible. No literary monument ever reared contains such a wealth of dramatic material nor has any ever been so often used for stage purposes. To cite any other instances, after this mention, would seem superfluous indeed. Besides, lack of space forbids publication of a list of dramatized books—except, perhaps, as a serial story. Yet it would be nice to know where the fallacy is popular, and why, and with whom.

THE CALLBOY.

BABOONS TAKE FIRST PLACE.

BROOKLYN, N. Y. (*Special*).—A strange situation involving headline honors developed last week at Henderson's Music Hall. Although not featured as such it is not unreasonable to place Norris's Baboons, "Emperor" and "Empress," in a monkey romance in that position. The baboons are entitled to a position in the comedian class, and pay more attention to their cues than some actors. Their performance was quite unique and delighted the audience, especially "Empress's" exhibition in roller skating. The remainder of the bill was very ragged except Harrington Reynolds and company in a dramatic playlet and the Jack Wilson Trio, which was compelled to shoulder the burden of the bill.

The bill at the New Brighton Theatre was one of the best offerings this season. Mabel Taliaferro in The Return of Tori San, and Belle Storey, a charming songster, who deserves the title accorded her—Vaudeville's Latest Acquisition. Miss Storey completely captivated the New Brighton patrons with her singing, which was of the rarest quality. Marceline, the famous Hippodrome clown, was an added attraction, and made lots of fun for the juvenile patrons. Miss Storey was accorded a great reception at every performance.

At the Brighton Beach Music Hall Valeska Suratt was featured in Cabaret a la Carte, but other acts aroused more enthusiasm than the headliner. Frank W. Stafford and Marie Stone in The Hunter's Game, present a really high-class offering. An enjoyable comedy skit, by Melville and Higgins, Hilda Thomas and Lou Hall in The Substitute pleased the audience.

Minna Phillips and Louis Leon Hall, who became so popular as members of the Corse Payton Stock company, were the real drawing cards at the De Kalb Theatre. They appeared in a new dramatic sketch by Edwin F. Reilly and Ralph D. Robinson, entitled The Turn of the Card, and were enthusiastically received. The remainder of the bill was up to the standard of that theatre.

J. LEROY DRUG.

MANAGERS PREPARE FOR TROUBLE.

CHICAGO, ILL. (*Special*).—Sol. Litt, manager of McVicker's Theatre in Chicago, and president of the local organization of theatrical managers, went to New York to investigate what had been done there by managers of playhouses affected by the strike of orchestra musicians. Similar difficulties with the instrumentalists probably will be met with in Chicago on Aug. 1.

Theatres in Chicago that were refused any renewal of their licenses, under the new ordinances, still remain closed, with seemingly little or no chance of being licensed again. Nine amusement places on upper floors were inspected by the buildings' committee of the City Council, and only one was not condemned. Among them was the La Salle Theatre, a loop playhouse that has had a prosperous career for several years as a home of musical comedy. Louisiana Lou had its long run there.

Bessie Clayton is being considered by the management of Ravinia Park as an attraction for the pavilion concerts at that amusement place, to appear during the engagement of the Thomas Orchestra.

Three numbers of the Majestic Theatre's bill for the week beginning July 8 deserve mention for their excellence. The singing of Simondet, a tenor, with a light but pleasing voice, was one of them. Albertina Rasch, heading a little company of toe dancers, presenting an act called Le Ballet Classique deserved all of the applause that she received. The character impersonations in song of Wish Wynne, a music hall artist of English importation, were as excellent as they had been represented to be by her press agent. Some of the other acts on the same programme were not worthy of the Majestic Theatre's standing.

H. C. BAKER.

NEW SINGER FROM EUROPE.

For the prima donna in The Woman Hater's Club, A. H. Woods has engaged Dorly Gilba, a singer whom he discovered in Budapest. She is described by an appreciative press agent as "all that is beautiful and enchanting in the world of loveliness." Report says that she can sing. The play is from the German of Die Frauenfresser, which had a run of two hundred and fifty nights in Berlin. George V. Hobart has written the American version, and the music is by Edward Eisler. The Woman Hater's Club will be produced at the Tremont Theatre, Boston, Sept. 16, will run there three weeks, two weeks at the Garrick, Philadelphia, and will then be brought to New York. Besides Miss Gilba there will be a company of 75 people, including Walter Lawrence, Earl Benham, Leslie Kenyon, Mary Ambrose, and Herbert Spencer. Rehearsals will begin on Aug. 20, under direction of George Marion.

MORE THEATRES CLOSED.

CHICAGO, ILL. (*Special*).—Hot weather making a sudden descent on the city, few playhouses remain open downtown. Ready Money ended its long and prosperous run at the Cort Theatre last Saturday night. The Quaker Girl was another attraction to heed the hot-weather warning, and it is no more at the Illinois Theatre. Officer 666 remains, however, at George M. Cohan's Grand Opera House, announced by the press agent as "a cool thief in a cool theatre." A Modern Eve does a good business still at the Garrick. At Ravinia Park the Theodore Thomas Orchestra began an engagement last Saturday night. Business at the Park has been good during the hot spell.

H. C. BAKER.

COMING SEASON OPENINGS.

Dates on Which Many Prominent Productions Will Open

In the list below of opening dates for city and road attractions figures are used to indicate the new and old productions. These are as follows:

(1) First time on any stage.
(2) First time in America.
(3) First time in New York city.

Those productions without marks do not come under any of these classifications. Following is the list:

(3) The Merry Countess (The Night Birds), New York city, Aug. 1.
(2) The Merry Widow Remarried, Chicago, Ill., Aug. 4.
(3) Hattie Williams and Richard Carle (The Girl from Montmartre), New York city, Aug. 5.
(3) Hanky Panky, New York city, Aug. 5.
(1) Fine Feathers, Chicago, Ill., Aug. 11.
(1) The Military Maid, Chicago, Ill., Aug. 12.
The White Slave, Pittsburgh, Pa., Aug. 12.
The Heart Breakers, Kansas City, Mo., Aug. 17.
The City, Chicago, Ill., Aug. 18.
Thomas E. Shea, Detroit, Mich., Aug. 18.
(2) The Count of Luxembourg, Atlantic City, N. J., Aug. 19.
(3) Ready Money, New York city, Aug. 19.
Estha Williams, Pittsburgh, Pa., Aug. 19.
(3) The Master of the House, New York city, Aug. 19.
The Rosary (Southern), West Baden, Ind., Aug. 25.
The Girl in the Taxi, Chicago, Ill., Aug. 25.
Fiske O'Hara, Hammond, Ind., Aug. 25.
Julian Eltinge (The Fascinating Widow), Atlantic City, N. J., Aug. 26.
William Farnum (The Littlest Girl), New York city, Aug. 26.
Tantalizing Tommy, Chicago, Ill., Aug. 30.
(1) The Call of the Heart, Chicago, Ill., Sept. 1.
The Rosary (Circuit), Battle Creek, Mich., Sept. 1.
The Rosary (Const), Aurora, Ill., Sept. 1.
The Rosary (Eastern), Streator, Ill., Sept. 1.
The Rosary (Western), Alton, Ill., Sept. 1.
A Romance of the Underworld, Rockford, Ill., Sept. 1.
The Divorce Question, Waukegan, Ill., Sept. ...
(3) The Herfords, New York city, Sept. 2.
(1) The Ne'er Do Well, New York city, Sept. 2.
The Talker, Philadelphia, Pa., Sept. 2.
(3) Just Like John, New York city, Sept. 2.
Thomas W. Ross (The Only Son), Cincinnati, O., Sept. 2.
(3) Within the Law, New York city, Sept. 2.
Within the Law (No. 2), Kansas City, Mo., Sept. 2.
George Arliss (Disraeli), New York city, Sept. 2.
(3) Bachelors and Benedicts, New York city, Sept. 2.
Al. H. Wilson, Baltimore, Md., Sept. 2.
The Rosary (Central), Chicago Heights, Ill., Sept. 8.
Dustin Farnum (The Littlest Girl), Chicago, Ill., Sept. 8.
The Fortune Hunter (Coast), Decatur, Ill., Sept. 8.
The Common Law (Co. A), Denver Colo., Sept. 8.
The Yankee Prince, Baltimore, Md., Sept. 9.
The Common Law (Co. B), New Orleans, La., Sept. 15.
(2) Milestones, New York city, Sept. 16.
The Concert, New York city, Sept. 16.
(2) The Woman Haters' Club, Boston, Mass., Sept. 16.
Milestones, Chicago, Ill., Sept. 23.

ROSELLE KNOTT BACK ON STAGE.

Roselle Knott will return to the stage this season in a series of revivals of her best known parts. The first of these will be Portia. Mrs. Knott is now with her daughter, Viola Knott, who is appearing in leading roles at Cliff Haven, N. Y.

"RIP VAN WINKLE" FOR CANADA.

Rip Van Winkle will be given a spectacular revival in Western Canada this season. William E. Lorraine has booked a thirty weeks' tour, and plans to offer one of the most elaborate dramatic and scenic productions ever presented in the territory to be covered.

LITTLE MISS FIX-IT DEPARTS.

BOSTON (*Special*).—Little Miss Fix-It, in which Alice Lloyd has had a long Summer run at the Tremont, was taken off last Saturday night. Miss Lloyd is to take the play out again in August with the same cast.

At the Bijou Carl Wilmore's new operetta, The Mardi Gras Ball, is pleasing, surprised audiences. It is something of a revelation in the midst of a programme that consists largely of pictures to find a dainty, little musical piece in three acts.

At Tremont Temple The Durbar in Kinemacolor is due to continue throughout the Summer. The colored pictures have evidently taken permanent possession, for a Fall season of Kinemacolor Travel Festivals is already announced.

The Park, after a long season of the Rainey Hunt pictures, is at last dark, with May Robson in a new play announced for Aug. 16, the opening date of the new season.

Next season the Boston opera will have for its press agent W. L. Hubbard, who used to be the very able dramatic and musical critic of the Chicago *Tribune*. His work will include creating interest in opera in Boston and vicinity by a series of lectures upon the music and stories of the operas performed, illustrated by numbers sung by members of the company. The Opera House also announces Alice Neilsen in a number of new parts for next season.

FORREST HEARD.

NEW PLAY FOR FISKE O'HARA.

Augustus Pitou, Jr., manager of the Blackstone Theatre, Chicago, announces that Edward Paulton and Charles Bradley have completed a romantic Irish drama, The Rose of Kildare, which will be produced next month by Mr. Pitou, starring Fiske O'Hara, who will introduce a half dozen songs by Edward Paulton. Oscar Eagle has been engaged to put on the production.

VACATION NOTES.

Eda Von Luke, leading woman at the West End Theatre, at the termination of her present engagement will go to Minnesota, her native State, for a brief vacation. On returning to New York she will begin rehearsals for a Broadway production.

Louise Dotti, formerly of the Metropolitan Opera Company, is at Mount Clemens, Mich.

Oliver Hinsdell, leading man with The Rosary, is spending the Summer with his mother at Oak Terrace, Elgin, Ill. He is under contract for next season with Rowland and Clifford.

Mrs. A. H. Woods (Louise Beaton) has been enjoying the geysers and other wild animals in Yellowstone Park.

Eva Lang, after forty-seven continuous weeks in stock, is resting at her mother's ranch in Colorado.

Mrs. Rose McGrew Schoenberg, who has been successful in grand opera in Europe, is visiting her parents, Mr. and Mrs. W. A. McGrew, in Denver, Colo., where she expects to make her home after another season abroad.

Karl Jorn, the German tenor, has returned from Europe to enjoy the remainder of the Summer on his farm in Vermont.

Gladys O'Hearn, after a season in vaudeville, is at her cottage, Island Park, R. I., for the Summer.

J. M. Welch, of Cohan and Harris's business staff, is visiting his mother at her home, Fall River, Mass.

Joseph Redman is rusticating at his home, Central Islip, N. Y.

Mark A. Luescher motored up State last week for a brief rest at his farm near Rochester.

Edward Martindel is herding sheep on his father's stock farm in Ohio.

Kenneth Hunter, having returned from a trip to the Coast with Blanche Bates in Nobody's Widow, is spending the Summer on the Connecticut shore.

May Boley enjoys a vacation during the Fischer revival of Pinafore in Los Angeles, the role of Little Buttercup being allotted to Laura Oakley.

Billy S. Clifford, and Eva, Helen, and Iris Kennedy, of the Kennedy Players, are visiting their old homes at Urbana, O.

Mr. and Mrs. Ogden Crane (Grace Benham), having closed their season with the Empire Stock company, Syracuse, N. Y., have taken a cottage on Lake Ontario. They will return to New York in August to commence rehearsals with Maclyn Arbuckle in The Round-Up.

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STOCK COMPANY NEWS

FLORENCE EDNEY

Character Woman, Who Has Joined the Ralph Kellard Stock, Syracuse, N. Y.

FLORENCE EDNEY A FAVORITE.

The unusual distinction of enjoying more personal popularity than even the leading man or woman fell this season to Florence Edney, when she played character parts with the Empire Stock company in Syracuse, N. Y. Her appearance on the stage every night brought a regular reception. Now that the company has closed, Miss Edney has been engaged to play character parts with the Ralph Kellard Stock company in the opposite house. Miss Edney played with Mr. Kellard last year, but because of a previous contract could not join his company at the beginning of this season. Last season she was with the London company of The Concert and with Elsie Ferguson in The First Lady of the Land. She has won success by real ability and constant work.

PLAY IS WELL ACTED.

MONTREAL, CAN. (*Special*). — Charles Mackay, of the Orpheum Players, gave a capable performance of the leading role in A Gentleman of Leisure at the Orpheum Theatre last week, and Don McMillan scored in the role of Spike. Lillian Kemble as the charming heroine, and William West as her father did good work. A neat character sketch was given by Gerald Rowan as the old toper.

The opera company at the Princess closed suddenly on Saturday, July 6, the backer, H. J. Burnham, leaving for New York. Salaries were unpaid for one or two weeks. Most of the members of the company have now left for New York.

W. A. TREMAYNE.

PRISCILLA KNOWLES'S RUN ENDING.

Priscilla Knowles will close her record run of 1,152 consecutive performances with the Academy of Music Stock company in New York on Saturday night. Next week Miss Knowles will appear with Corse Payton's West End Stock company as stock star, playing Laura Murdock in The Easiest Way. After this special engagement Miss Knowles hopes to enjoy a truly much needed rest at her Summer home in Atlantic City.

STOCK AT UNION HILL.

The Hudson Theatre Stock company presented A Gentleman of Leisure at the Hudson Theatre, Union Hill, N. J., last week. A splendid performance was given by the entire cast. Lywen Overman, Margaret Greene, and Alice Butler were especially good. Others in the cast were William Frederick, Albert Parker, Felix Krembs, J. Arthur Young, Ione McGrane, Kenneth Hill, Hollister Pratt, Winthrop Chamberlain, Thomas Brennan, Joseph Breen, George Davis, Fred Baldwin, Marguerite Chaffee, and Marie Fitzgerald.

ST. CLAIRE STOCK AT DECATUR.

The Winifred St. Claire Stock company played last week at Powers's Theatre, Decatur, Ill., presenting these plays: One Girl in a Thousand, Rosalind at Red Gate, The Girl and the Thief, The Sporting Parson, The Power of Wealth, The Call of Her Mate, and The One He Loved. The company is on its way to the Coast.

ORPHEUM HAS GOOD COMPANY

Lillian Kemble and Charles Mackay are playing leads with the Orpheum Players at the Orpheum Theatre, Montreal, Canada. H. Percy Meldon is director, and in the company are Mabel Carruthers, Lydia Knott, Elsie Rizer, Jessie Carter, Dollie Davis, Dorothy Grey, Ainsworth Arnold, William Webb, Don MacMillan, Forrest Orr, Richard Ogden, Harold Mathews (stage-manager), Stuart Fox, Lawrence C. O'Brien, and Gerald Rowan. Gordon Hammond is the scenic artist, assisted by Alfred Mermet. This week the company is playing The Girl with the Green Eyes. Alias Jimmy Valentine is in preparation.

MARJORIE RAMBEAU WITH MACK.

Florence Stone, who has been playing a special stock engagement with Willard Mack at the Orpheum Theatre, Salt Lake City, was called to Cincinnati by the serious illness of her mother July 4. Later Miss Stone will originate the leading feminine role in Eugene Walter's latest play, Fine Feathers, under the management of H. H. Frazee. Marjorie Rambeau has been especially engaged for four weeks as co-star with Willard Mack. Ada Dwyer played her original part of Frisco Kate in The Deep Purple week of July 7.

FULL HOUSES ALL WEEK.

ALBANY, N. Y. (*Special*).—Despite extreme hot weather, business showed no falling off at Harmanus Bleecker Hall last week, where the popular Lytell-Vaughan Stock company played the sixteenth week of its successful engagement. The Commuters was well produced and served to fill the house at each performance. Mr. Lytell, Miss Vaughan, Fay Baker, and Frank Sylvester achieved successes in the leading roles. The Prince Chap is being played this week. G. W. HERRICK.

OLD HOME WEEK ATTRACTION.

ST. JOHN, N. B. (*Special*).—The King-Lynch Players were a feature of Old Home Week at St. John, N. B. Playing in The Typhoon at the Opera House, Rose King as Helena and Edward Lynch as Linder scored, while Joseph Crehan gave a satisfactory rendering of the role of Tokeramo. James A. Bliss, Walter D. Nealand, and Harry G. Hockey are members of the company well known here. The Virginian was presented 15-17. K. C. TAPLEY.

ROLLO LLOYD PLAYERS ENGAGED.

The Rollo Lloyd Players will open their first season at Hathaway's Theatre, New Bedford, Mass., Aug. 5, with the following company: Dorothy Shumaker and Eugene Ormonde for leads, Edward Morrissey, Henry Hicks, L. J. Fuller, Helen Scott, Bijou Washburn, W. J. Townshend, Rollo Lloyd, and others. When completed the company will number sixteen people.

BENNETT AND MORRISON LEAVE.

SAN FRANCISCO, CAL. (*Special*).—Richard Bennett and Mabel Morrison, of the Alcazar Stock company, at the Alcazar Theatre, closed their engagement last week in The Lion and the Mouse. Bessie Barriscale, a former favorite here, returned for two weeks with her husband, Howard Hickman. The Rose of the Rancho is the current offering. Next week they will stage Smith for the first time in San Francisco.

A. T. BARNETT.

FINK AT BURNS THEATRE.

Prof. William Fink, of Colorado Springs, Colo., formerly with the Royal Italian Opera company, has taken charge of the orchestra at the Burns Theatre for the Summer stock season. Professor Fink has secured some of the most prominent musicians in the West. This gives the Burns Theatre one of the best theatre orchestras in Colorado.

CATO KEITH AT BEAVER FALLS.

Cato Keith, former stock owner, has joined the Chauncey Keiffer Stock company at the Park Theatre, Beaver Falls, Pa. Bessie Warren also has become a member of the company.

EMPIRE THEATRE IS DARK

The Empire Stock company at the Empire Theatre, Syracuse, N. Y., closed its season last week with Facing the Music for a final offering. An excellent company in popular plays gave satisfaction during the engagement in Syracuse.

REGAN-LEWIS STOCK IN TAMPA

The Regan-Lewis Stock company, Frank M. Van Dyke, manager, opened in Tampa, Fla., July 15 for an indefinite engagement. The season of the company in Jacksonville, Fla., ended last week.

'SEVEN SISTERS' IS A WINNER

DENVER, COLO. (*Special*).—Seven Sisters, the offering of the Elitch Stock company at Elitch Gardens, last week was better suited to the players than any previous production. Louise Woods was fascinating, and Grace Carlyle had her first really good part since the season opened. Janet Dunbar was well cast, as was Alice Patik. Robert Harrison, the new leading man, showed himself to be a man of strong personality and a convincing actor. Walter Edwards, Forrest Winant, and Clarence Handyside played with authority, and the children, Edilya James, Helen Thebus, and Maxine Hicks, were surprisingly clever. Bobby Burnitt is being played this week. Milton Sills has left to resume his former place as leading man with the stock company at Cleveland, O.

The Fealy-Durkin Stock company at Lakeside presented 7-13 The Great Divide. Mary Boland was seen to advantage as Ruth Jordan, and James Durkin was forceful as Steve Ghent. Minor characters were well handled, especially by Eleanor Carey and William Lloyd. Fifty Miles from Boston this week. G. F. STURGIS.

MARY BOLAND LEAVES.

Mary Boland, John Drew's leading woman, who has been playing stock at the Casino, Denver, for six weeks, left the company July 14. During her stay she appeared in the leading feminine roles in The Professor's Love Story, A Gentleman from Mississippi, Samson, The Great Name, Forty-five Minutes from Broadway, and The Great Divide. She proved herself a charming actress, and became a great society favorite in Denver. Miss Boland will rest until the opening of her regular season with Mr. Drew.

SEEKS REST IN WORK.

Versatile Maude Fealy (Mrs. James Durkin) is this Summer resting by learning theatrical management in all its branches. In the daytime she busies herself rushing about Denver hunting props to meet the ever changing exigencies of a Summer stock company, writing press items, and chatting with society women, and evenings one will find her sitting in state in the manager's office, always ready to greet with a friendly smile the newspaper people and members of the profession who happen in. Added to all this, Miss Fealy is keeping house in a charming little bungalow, and attending to the many household duties.

IS CALLED TO LONDON.

Rita Otway, the English actress who came over to appear in Excuse Me, and who has been filling a stock engagement at Lakeside, Denver, received a cablegram, saying her mother was dangerously ill in London. Miss Otway canceled her engagement, and booked passage on the *Cedric*. Wilfrid Seagram, to whom rumor has it she is engaged, and who was playing with the same company, the Fealy-Durkin, also canceled and accompanied Miss Otway.

JANE GRIFFITH STAYS IN DENVER.

Jane Griffith has been engaged by the Fealy-Durkin Stock company, Denver, to play Emma Janvier's part in Fifty Miles from Boston this week. Miss Griffith, who for four years was with Richard Carle, happened to be passing through Denver with her husband to visit relatives in Salt Lake City. Mrs. Fealy-Durkin persuaded her to remain and play for a week at Lakeside.

ANSON-GILLMORE STOCK COMPANY.

The Anson-Gillmore Stock company closed a successful season at the Teck Theatre, Buffalo, N. Y., last week with performances of The Wolf. Robert Dempster scored another success as Jules Beaubien. Edwin Cushman as McTavish, Beatrice Noyes as Hilda, Reginald Barlow as MacDonald, and A. M. Botsford as Huntley were others prominent in the performance.

HUNTINGTON STOCK DISBANDS.

The members of the Wright Huntington Stock company have closed a very successful stay of thirteen weeks at the Grand Opera House, Youngstown, O., and have now left for their Summer homes. Mr. Huntington has been settling business matters, and will leave in a few days.

NEW PLACE FOR IRVING CUMMINGS.

Irving Cummings, the popular leading man of the Manhattan Players, now playing at the Broad Street Theatre, Trenton, N. J., has withdrawn from that company and immediately signed with the Morton Opera company of the same city.

PAUL M'ALLISTER

Leading Man of the Prospect Theatre Stock, Bronx, New York

PAYTON COMPANY TAKES VACATION.

NEWARK, N. J. (*Special*).—The Corse Payton Stock company presented The Belle of Richmond as their closing play of the season in Newark, N. J., last week. This company had a remarkable run of fifteen months, playing to capacity at nearly every performance, and will receive a cordial welcome when it returns in August. The cast included all the old favorites, Mabel Brownell, Lillian Stuart, Mabel Estelle, Sadie Radcliffe, Edward Van Sloan, Clifford Stork, Joseph W. Girard, Edmond Soraghan, Lee Sterrett, Edward Farrell, P. S. Whithan, and Harry B. Roche.

Manager Robert A. Mansfield presented Margaret Keene and her company in A Family Affair at the Electric Park Theatre 8-14. Miss Keene was brim full of comedy as Sally. Henry Duffy, a promising and rather good-looking comedian, gave a splendid portrayal of Dan Gillespie. Ann Egleston was excellent as the old maid, and the same may be said about E. Scott Regan, for her characterization of the colored maid. Others in the cast were C. MacLean Savage and Lewis Summers. This little company is drawing good houses and is becoming popular with patrons. La Belle Marie 15-21. GEORGE S. APPLEGATE.

AUGUSTA PERRY LEAVES LAKE

MANCHESTER, N. H. (*Special*).—Augusta Perry and her excellent company presented Quincy Adams Sawyer at Massabesic Lake Theatre last week. The play, marking the close of the season here, was well received by large audiences. Miss Perry, as the blind Alice Pettingill, invested the part with the proper degree of sentiment, and Walter Downing was excellent as the young lawyer. In its entirety the company was capable. FREDERICK DON GIBARD.

STOCK NOTES.

Robert Gleckler, until recently leading man with the Harry Davis Stock company at the Duquesne Theatre, Pittsburgh, Pa., has gone to Toledo, O., for a brief vacation. Later Mr. Gleckler will go to North Dakota, his native State.

Frances Grace Barlow played 'Frisco Kate in the production of The Deep Purple, given last week by the Barrow-Wininger Players at the Oliver Theatre, Lincoln, Neb. Girls is the current attraction and The Idler is being prepared for next week. Business is excellent.

J. R. Lorraine recently returned to Pittsfield, Mass., after spending a few weeks' vacation at his home in Bridgeton, N. J., and was immediately engaged by the Beverin De Devn Players, of that city, for the part of Skeezicks in Our New Minister.

Josephine La Croix recently completed a twelve weeks' engagement as ingenue with the Empire Stock company, Pittsfield, Mass. Harrison G. Thompson also concluded his engagement of twelve weeks with the same company July 13.

At the closing performance of the Chicago Stock company in The Dairy Farm at the Auditorium in Malden, Mass., July 6, it was announced that the same company will return next year. Most of the players have gone to Summer resorts for vacations.

Other Stock News on Page 18

STOCK COMPANY NEWS

Continued from page 17.

LAST WEEK OF MURAT STOCK.

INDIANAPOLIS, IND. (*Special*).—A first-class production of The Easiest Way was given by the Murat Stock company at the Murat July 8-13. Florence Rockwell as Laura Murdock, Robert Whitworth as Brockton, Edward Langford as John Madison, John Cumberland as Jim Weston, Lillian Keller as Elfie St. Clair, and Catherine Calhoun as Annie appeared to excellent advantage.

Florence Webber, of this city, who recently closed her season as star of the second company in Naughty Marietta, is making her first really professional appearance here as Adelina in The Climax, the closing production of the stock season at the Murat. Miss Webber made a semi-professional appearance here a few years ago in the musical play, Marigold, written and produced by Barclay Walker, of this city. Following the failure of Marigold, Miss Webber played with great success the leading role of The Climax for two seasons, which she is playing at the Murat this week.

Eileen Errol, P. Creighton Hale, and George Staley, all former members of Murat Stock company here, have formed a trio to present one-act plays at Keith's during the remainder of the Summer season of vaudeville. They are making their first appearance this week. PEARL KIRKWOOD.

MARGARET GREENE'S FAREWELL.

JERSEY CITY, N. J. (*Special*).—Margaret Greene, who has been leading woman of the Hudson Stock company at Union Hill since the company opened early in May, closed there Saturday night. During her stay at this theatre she has demonstrated her talent and has endeared herself to the patrons of the house. She received a great reception at all performances during her farewell week. Margaret Dallas is her successor.

The Orpheum Theatre in Jersey City is doing a top-notch business with Edna May Spooner and her stock company, aided by moving pictures and vaudeville. The Commercial Drummer was put on 8-10, to well satisfied audiences. Miss Spooner appeared to excellent advantage, and her clever associates rendered capable support. The staging of all these playlets at the Orpheum is excellent. The Flower of the Tenements 11-13.

The Raymond Whitaker Stock company is producing plays at the Hippodrome and is drawing big audieences at two performances a day. Our Boys was put on 8-10, and excellent work was done by Maxime Miles, Neil Barrett, Raymond Whitaker, Mrs. Varney, and others. How He Loved His Mother-in-Law 11-13.

WALTER C. SMITH.

DRAMA AND COMEDY.

WASHINGTON, D. C. (*Special*).—Frances Neilson scored a pronounced success in the role of Zira in the play of that name presented by the Columbia Players at the Columbia Theatre, Washington, D. C., last week. Edwin H. Curtis was excellent in the role of Rev. Gordon Clavering, and no less creditable was the playing of Julia Blanc, Aline McDermott, Violet Heming, Godfrey Matthews, George W. Barbier, and Carson Davenport. Pretty Peggy is the bill for this week, with Mrs. Wiggs of the Cabbage Patch underlined, to be followed by Leah Kleschna.

Patrons of Poli's last week found much to admire in the performance given by the Poli Players in The Commuters. A. H. Van Buren as Sammy Fletcher, Robert Le Seuer as Larry Brice, and Isetta Jewell as Mrs. Brice were excellent. The bill for the current week is The Third Degree.

JOHN T. WARDE.

WALTER CATLETT RETIRES

ELMIRA, N. Y. (*Special*).—Walter Catlett, who has been making a hit as leading comedian with the Manhattan Opera company, Rorick's Theatre, Elmira, N. Y., retired July 15 to assume the leading comedy role in The Red Rose, which opens Aug. 5. He is succeeded in the Manhattan company by Raymond Crane. In the production of The Yankee Consul 8-13 the performance of Mr. Catlett was particularly noteworthy. Others who deserve mention are: Caroline Dixon, Francis Lieb, Arthur Burckley, Sarah Edwards, Meade Foster, Arthur Hull, Wilmer Bentley, and Ida Van Tine. J. MAXWELL BEERS.

NANCE O'NEIL THE ATTRACTION.

BOSTON, MASS. (*Special*).—Monday of last week, which was to mark the beginning of Nance O'Neil's engagement at the Majestic with the Lindsay Morison Stock company, ushered in instead the annual July spell of sizzling weather. So much so that Miss O'Neil's opening was postponed on account of the heat until Monday of this week. The play this week is Sudermann's sombre drama, The Fires of St. John. The revival is an interesting one, and there is naturally much curiosity to observe the progress of Miss O'Neil's art since the days of her capture of Boston a few years back. FORREST IZARD.

STOCK COMPANIES IN NEW YORK CITY.

In the part of Tokeramo, Paul McAllister was the most notable figure in the production of The Typhoon given by the Prospect Theatre Stock company at the Prospect Theatre last week. Irene Timmons was convincing in the part of Helena Kerner, and Richard Gordon gave a sincere performance as Lindner. Less important characters in the play were intelligently handled. The staging for the four acts was adequate. Uncle Tom's Cabin is being presented this week.

The Academy of Music Stock company at Fox's Theatre gave a particularly enjoyable revival of The Prince Chap last week, Richard Thornton and Priscilla Knowles scoring especially in the chief roles. Others in the equally capable cast were Louis Dean, William H. Evarts, Robert Vaughn, Jack Bennett, William H. Gerald, Grace Shanley, Florence Moore, Kate Blancke, Angela McCauli, and Marie Curtis. Three Weeks is the current bill.

The Tremont Theatre Stock company has closed for a Summer rest, reopening about Aug. 1.

At the West End Theatre last week the Corse Payton Stock company put on Elinor Glyn's play, Three Weeks, with a production that was more elaborate in spots and less in others. The same can be said of the acting. During the prologue especially, the members of the cast played as if they had been stiffened into certain positions from which they found it difficult to mould themselves into naturalness. But, as the play progressed, more smoothness was noticeable. The play itself has a certain interest on account of its mild suggestiveness, and the spectators seemed to enjoy it. Eda Von Luke, John C. King, Gordon Burby, Claude Payton, William Holden, Frank Armstrong, William A. Mortimer, Everett Murray, Robert J. Robinson, James Thompson, Willard Stanhope, Edna Earle Andrews, and Mrs. Charlotte Wade Daniel were in the cast.

FROM STOCK TO AVIATION.

Anna Cleveland, leading woman with the Lindsay Morison Stock company, at the Majestic Theatre, Boston, has retired from the company to take up professional aviation, in association with Harry N. Atwood, who was her tutor. Miss Cleveland has been a pupil of Mr. Atwood during the past three months, and her first flight was made at Poland Springs recently. In association with Mr. Atwood she is to make flights at the principal meets of the East, beginning Aug. 1. After that she will continue her appearances through the South and California.

PREMIERE OF NEW FARCE.

A new farce entitled Going the Limit, by Augustin and Albert Glassmire, will be produced for the first time on any stage by the stock company at Poli's Theatre, Wilkes-Barre, Pa., July 22, under the direction of the authors, with the following cast of players: Rockcliffe Fellowes, John Grey, Charles Guthrie, Leslie King, Caryl Gillin, Thomas Dempsey, Carl Knapp, Elwood Hunt, Earl Miall, Ada Gardner Allen, Rita Davis, Winifred Kingston, and Beulah Poynter.

CATHRINE COUNTISS IN PORTLAND.

Cathrine Countiss opened a Summer engagement at the Heilig Theatre, Portland, Ore., July 14, playing in The Thief. She is supported by Sydney Ayres as leading man, and among others in her company are Henry Hall, Roy Clements, Robert Lawler, John C. Livingston, Charles R. Schad, Edward Wilbur, Claire Sinclair, Georgia Woodthorpe, Myrtle Langford, June Alquest, and little Ruth Ormsby. Miss Countiss is a strong favorite in Portland, where seven years ago she played one hundred consecutive weeks in stock.

MISS COLEMAN IN LAST PLAY.

The season of Summer stock at the Lyceum Theatre, Rochester, N. Y., will close this week with performances of Wildfire. After an illness of seven weeks, Louise Coleman has returned to the cast, and for the final production the company has been augmented by several players from New York.

CORLISS GILES IN BOBBY BURNIT.

Robert Gleckler made his farewell appearance with the Harry Davis Stock Players at the Grand Theatre, Pittsburgh, Pa., last week, giving an admirable interpretation of the name part. Thais Magrane and other members of the company gave excellent support. Corliss Giles, the new leading man, is making a favorable impression in Bobby Burnit.

MARJORIE RAMBEAU SCORES.

SALT LAKE CITY (*Special*).—Marjorie Rambeau opened her engagement with the Orpheum Theatre Stock company last Monday, scoring a big hit as Emma Brooks in Paid in Full. Willard Mack also scored in an excellent production. Madame X will be produced next week. C. M. SUTTON.

PERMANENT STOCK COMPANIES.

In the following list the names of current plays have been secured from Darcy and Walford and MIRROR correspondents. Managers of stock companies and MIRROR correspondents are requested to send in the titles of plays in rehearsal for the following week in time to reach THE MIRROR Saturday:

Albany, N. Y. (Harmanus Bleecker Hall), Lytell-Vaughan co., The Prince Chap.
Altoona, Pa. (Lakemont Park), Eugene J. Hall co.
Anniston, Ala. (Oxford Lake Park), Williams co.
Bayonne, N. J., Charles K. Chapman co.
Beaver Falls, Pa. (Junction Park), Chauncey-Keiffer co.
Beloit, Wis., Brooks co.
Boise City, Ida. (Orpheum), Orpheum co.
Boston, Mass. (Majestic), Lindsay Morison co., Fires of St. John.
Bridgeport, Conn. (Poli's), Poli's co.
Buffalo, N. Y. (Star), Hackett Players co., Seven Sisters.
Buffalo, N. Y. (Teck), Anson-Gilmore co.
Cedar Rapids, Ia., Ferguson Players.
Champaign, Ill., Sherman co.
Chillicothe, O. (Masonic), Lilley-Cooper co.
Cleveland, O. (Colonial), Colonial co., Seven Days.
Colorado Springs, Colo. (Burns), Burns Theatre co., The Lottery Man.
Colorado Springs, Colo. (Opera House), James Hawley co., Quincy Adams Sawyer.
Columbus, O. (Hartman), Hartman co., The Patriot.
Columbus, O. (Olentangy Park), Olentangy co.
Columbus, O. (Indianola), Lewis-Oliver co.
Dayton, O. (Fairview Park), Fairview co.
Denver, Colo. (Elitch Gardens), Elitch co., Bobby Burnitt.
Denver, Colo. (Lakeside), Fealy-Durkin co., Fifty Miles from Boston.
Des Moines, Ia. (Airdome), Van Dyke-Eaton co.
Detroit, Mich. (Garrick), Jessie Bonstelle co., The Lady from Oklahoma.
Detroit, Mich. (Scenic Temple), Lewis-Oliver co.
Dubuque, Ia. (Airdome), Garside co.
East St. Louis, Ill., Sherman co.
Edmonton, Can. (Majestic), Della Pringle co.
El Paso, Tex. (Park), Park Theatre Players co.
Escanaba, Mich., Royale-Tong co.
Evanston, Ill., Evanston co.
Fort Dodge, Ia. (Airdome), Fraser co.
Hamilton, Can. (Mountain), Summers co.
Hamilton, Can. (Temple), Temple co.
Hartford, Conn. (Poli's), Poli's co., The Three Twins.
Indianapolis, Ind. (Shubert-Murat), Murat co., The Climax.
Jacksonville, Fla. (Portable), Mabel Paige co.
Jamestown, N. Y. (Celeron), Horne co.
Jamestown, N. Y. (Lyric), Chesterfield co.
Jersey City, N. J. (Monticello), Gotham co.
Jersey City, N. J. (Orpheum), Edna May Spooner co.
Johnstown, Pa. (Luna Park), Van Camp-Burns co.
Kearney, Neb. (Airdome), National co.
Lancaster, Pa. (Family), Dorner co.
Lansing, Mich., Colonial co.
Lincoln, Neb. (Oliver), Barrow-Winninger co., The Deep Purple.
Lock Haven, Pa., Clara Turner co.
London, Can. (Springbank Park), Stoddard co.
Los Angeles, Cal. (Belasco), Belasco co.
Los Angeles, Cal. (Burbank), Burbank co.
Louisville, Ky. (Riverview Park), Riverview co.
Lynchburg, Va., Latimore-Leigh co.
Mansfield, O., Hall co.
Memphis, Tenn. (Lyric), Emma Bunting co.
Milwaukee, Wis. (Majestic), Davidson co., Mary Jane's Pa.
Minneapolis, Minn., Klimt and Gazzolo co.
Minneapolis, Minn. (Shubert), Shubert Theatre co., The Deep Purple.
Montreal, Can. (Orpheum), Orpheum Players co., The Girl with the Green Eyes.
Mount Vernon, N. Y. (Crescent), Lewis J. Cody co.
Muskogee, Okla. (Olympic), North Brothers co.
New Haven, Conn. (Poli's), Poli's co., St. Elmo.
New Orleans, La. (Dauphine), Dauphine co.
New York City (Fox's), Academy of Music, Three Weeks.
New York City (Prospect), Prospect co., Uncle Tom's Cabin.
New York City (West End), Corse Payton co., Road to Mandalay.
Newark, N. J. (Electric Park), Sibley Players, La Belle Marie.
Newark, N. J. (Orpheum), Corse Payton co.
Niagara Falls, N. Y. (International), Appel co.
Norfolk, Va. (Ocean View Casino), Lucille La Verne co.
Oakland, Cal. (Liberty), Bishop Players, The Typhoon.
Oklahoma City, Okla. (Fair Park), North Brothers co.
Ottawa, Can. (Colonial), Colonial co.
Ottawa, Can. (Dominion), Dominion co.
Passaic, N. J. (Opera House), Theodore Lorch co., Under Two Flags.
Paterson, N. J. (Opera House), Opera House Players.
Philadelphia, Pa. (Chestnut Street), Orpheum co., Alias Jimmy Valentine.
Pittsfield, Mass. (Colonial), Bachelor's Honeymoon.
Pittsburgh, Pa. (Grand), Davis Players, Bobby Burnit.
Portland, Me. (Cape Cottage), Cape Cottage co.
Portland, Me. (Keith's), Keith's co.
Portland, Ore. (Baker), Baker co.
Providence, R. I. (Empire), Empire co., The Wolf.
Providence, R. I. (Keith's), Albee co., The World and His Wife.
Richmond, Ind., Lewis-Oliver co.
Roanoke, Va., Latimore-Leigh co.
Rochester, N. Y. (Baker), Klimt and Gazzolo co.
Rochester, N. Y. (Lyceum), Coleman Players, Wildfire.
Rochester, N. Y. (Temple), Vaughan Glaser co., Mary Jane's Pa.
Rockford, Ill., Grace Haywood co.
St. Joseph, Mo., William Grew co.
St. Louis, Mo. (Suburban), Suburban co.
St. Louis, Mo. (West End), West End co.
Salem, Mass., Lindsay Morison co.
Salt Lake City, U. (Orpheum), Orpheum Players, Paid in Full.
San Diego, Cal., Myrtle Vane co.
San Francisco, Cal. (Alcazar), Alcazar co.
Schenectady, N. Y. (Van Curler), Malley-Dennison co., Girls.
Scranton, Pa. (Poli's), Poli's co., Charley's Aunt.
Springfield, Mass. (Poli's), Poli's co., The Spendthrift.
Sunbury, Pa. (Rolling Green), Clara Turner co.
Syracuse, N. Y. (Empire), Empire co.
Syracuse, N. Y. (Wieting), Ralph Kellard co., Rames.
Tacoma, Wash. (Princess), Princess co.
Tampa, Fla., Regan-Lewis co.
Toledo, O. (Keith's), Keith's co., Merely Mary Ann.
Toronto, Can. (Royal Alexandra), Percy Haswell co.
Toronto, Can. (Grand Opera House), Phillips-Shaw co., St. Elmo.
Trenton, N. J. (Broad Street), Manhattan Players, Billy.
Union Hill, N. J. (Hudson), Union Hill co., The Incompatibles.
Utica, N. Y. (Majestic), Majestic co., The Deep Purple.
Vancouver, Can. (Avenue), Lawrence-Sandusky co.
Vancouver, Can. (Empress), Lewis and Lake co.
Washington, D. C. (Columbia), Columbia co., Pretty Peggy.
Washington, D. C. (Poli's), Poli's co., The Third Degree.
Waterbury, Conn. (Jacques), Poli's co., The Deep Purple.
Watertown, N. Y. (City Opera House), Whiteside-Strauss co.
Wheeling, W. Va. (Court), Baldwin-Melville co., The Light That Failed.
White Plains, N. Y. (Newell's), Frank Carpenter co.
Wichita, Kan. (Auditorium), Wolfe co.
Wildwood, N. J. (Blaker's), How Baxter Butted In.
Wilkes-Barre, Pa. (Poli's), Poli's co., The Spendthrift.
Williamsport, Pa. (Vallamont Pavilion), Clara Turner co.
Wilmington, Del. (Brandywine), Brandywine co.
Worcester, Mass. (Poli's), Poli's co.

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CHANGE IN SHUBERT STOCK.

MINNEAPOLIS, MINN. (*Special*).—After a successful season with the Shubert Stock company, Lawrence Grattan and Eva Taylor closed their engagement July 13, making their farewell appearance in Prince Karl. They have proved very popular with theatregoers and probably will return next season. They have been succeeded by Lee Baker and Edith Evelyn, two strong stock favorites, who opened July 14 in The Deep Purple, Mr. Baker playing Laylock, the Emmett Corrigan role, and Miss Evelyn, 'Frisco Kate. The Virginian, The Fourth Estate, and Father and the Boys are on the list to follow.

After one week of musical comedy with Colonel Thompson's company in Around the

Town, the Metropolitan closed July 6 for the Summer and will open late in August, probably with Louisiana Lou. The hot weather caused the company to close. Around the Town was a clean burletta, with Diana Bonnar and Pearl Evans in the leading roles.

The Orpheum is billed to reopen Aug. 11.

CARLTON W. MILES.

IAN MACLAREN TO HEAD CHICAGO CO.

Louise Randolph, lately seen in the leading role of The Only Son, has organized the Marlowe Theatre Players, with Ian Maclaren at their head, and taken a lease on the Marlowe Theatre, Chicago. She will play the leading female roles herself and act as director. During the season, which will begin on Aug. 26, the new company plans to produce three or four new plays by young American dramatists. Miss Randolph will hold a competition, volunteering to send particulars to all prospective contestants, but there will be no blanks ready before Labor Day.

STOCK BASEBALL PLAYERS.

The Winifred St. Claire Stock company, traveling in the West, has a baseball team that claims the championship in the Western show world. The game with the Powers Opera House team of Decatur, Ill., next Sunday, is regarded as the most important of the season that it will bring to a close. To date the St. Claire aggregation has played seven games and lost only one. Miss St. Claire has become quite a baseball enthusiast, and usually appears on the field to throw the first ball. The stock company ball players are: Ralieg Cogswell, c.; J. Grant Trombley and Harry Cansdale, p.; Earnest Sumner, 1b.; Hal Kiter (captain), 2b.; Earl D. Sipe (manager), ss.; Clyde Holmes, 3b.; Fred Ellsworth, l.f.; Horace Linney, c.f.; Jack Elliot, r.f.; Sam Carlton, utility.

WANTS TO PLACE COMPANY.

T. C. Gleason, who recently maintained a stock company at the College Theatre, in Chicago, is seeking an opening for a high-grade repertoire company in a playhouse within the "loop."

STOCK NOTES.

Keith's Stock company, at Keith's Theatre, Portland, Me., played Pretty Peggy to good business last week. The Cape Stock company was equally successful in Seven Days.

The Sherman Stock company left Champaign, Ill., and opened in Terre Haute, Ind., July 15. The stay there was indefinite.

Le Grandi Stock company played to good business at the Washington Opera House, Maysville, Ky., last week.

Eleanor Born, a new member of the Hartman Theatre Stock company in Columbus, O., made many friends during the first week of her engagement there.

Mr. and Mrs. William W. Crimans (Mildred Hyland) are with the Manhattan Players, Broad Street Theatre, Trenton, N. J.

Willard Mack has signed a contract with John Cort for the use of the Colonial Theatre, Salt Lake City, for stock productions.

Willie Archie was the central figure in the performance of Wildfire given by the Albee Stock company at Keith's Theatre, Providence, R. I., last week. The World and His Wife is the current attraction.

The stock company at the Family Theatre, Lancaster, Pa., playing The Road Agent July 8-13, pleased fair business. Prominent in the company were Louis Howell, Anna Denslow, and Charles Day.

The King-Lynch Players closed their engagement at the Opera House in Bangor, Me., July 6. The Blue Mouse was the final production.

The Fraser Stock company is playing to big business at the Airdome in Fort Dodge, Iowa.

Violet Stahl has joined the Princess Musical Comedy company, playing at the Princess Theatre, Fort Dodge, Iowa.

The William Grew Stock company, at the Airdome in St. Joseph, Mo., made the hit of their season July 1-6 in The Girl from Out Yonder.

With George Webb in the part of John Gale, The Barrier was presented by the Poli Players to large audiences at Poli's Theatre, Scranton, Pa., last week. Charley's Aunt is the current attraction.

Lorin J. Howard, formerly of the Shubert Theatre, is now directing the Davidson Stock company, Milwaukee, Wis.

Green Stockings had its first presentation in Milwaukee, Wis., last week by the Davidson Stock company. Beverly West, the ingenue of the company, played the part of Phyllis Faraday with considerable skill.

Fay Bainter added another to her list of successes in the performance of Merely Mary Ann, given by the Keith Stock company at Keith's Theatre, Toledo, O., last week. Others in the well balanced company gave creditable performances.

THEATRE CLUB FEDERATION NEWS.

Sydney Rosenfeld, president of the National Federation of Theatre Clubs, wishing to make clear what sort of plays the Federation will produce for unknown authors, has sent the following letter:

July 13, 1912.

To the Editor of THE DRAMATIC MIRROR:

SIR.—May I ask space in your valuable paper to make certain points clear regarding the kind of plays this Federation desires to produce? An idea prevails in certain quarters that we are looking for "freak" plays, or such other "ultra high-brow" products as appeal to a very limited number of patrons. Such is not the case.

What we want to produce are *good* plays. If both unusual and good, all the better; but to be merely unusual will not be regarded as a compelling factor. We maintain that there are more good plays written than produced, and we are in search of them.

We do not impugn the good intentions of any commercial manager, but he is necessarily bound primarily by a desire for financial success and experiments with him are costly. We undertake to defray the cost of any play we think worth producing. We do not think a play is necessarily bad because it makes money; neither do we think that it is good for that reason. We are aiming to give sane entertainment to intelligent people—hoping for box-office values, but not *fearing* their lack.

On Oct. 6 we shall make our first production. The play will be one of three that have passed our Reading Committee. These represent different styles of dramatic literature, but all three are considered worthy of production. The name of our first play, its author, together with the theatre at which it will be produced, will be announced at this season's first regular meeting, on Aug. 13 at the Berkeley Theatre.

Cordially yours,

SYDNEY ROSENFELD, President.

The Federation, through Mr. Rosenfeld, last week appointed the committee to have charge of the business details and preliminary arrangements connected with the production of the play selected for Oct. 6, when the Federation will inaugurate its career as a producing factor in the theatrical field. The committee will be known as the Production Committee. John W. Rumsey was appointed chairman, with the following associates: S. Goodfriend, R. L. Giffen, Walter C. Jordan, Richard A. Purdy, Robert Campbell, Sydney Rosenfeld, and Frederick F. Schrader, the last two *ex-officio* members.

The committee, after hearing several propositions from managers for the option on the first play to be produced by the Federation, decided not to sell such option, but to allow the purchase to remain open to competitive bidding after production.

Among the new members who have joined the Federation since the last issue of THE MIRROR are: W. R. Catteile, Henry Irving Dodge, Charlton Andrews, Mrs. May F. Allaire, Thomas R. Dawley, Jr., Mrs. Julia Adler, Orrin Johnson, Mrs. James B. Askew, La Touche Hancock, Mrs. Stockton Borton, Charles L. Ritzman, Mrs. M. Benary, Alexander Del Mar, Mrs. F. F. Bailey, Mrs. Ida Wells, Leo H. Berliner, J. D. Bower, Dr. Ed. B. Bronson, Mrs. Louis Brandt, Mrs. W. Collins, Mrs. H. A. Curiel, and Miss J. Cauldwell.

DAMON LYON INCURABLY ILL.

Damon Lyon is at Louisa Cottage, Van Wart Avenue and Old Post Road, White Plains, N. Y., under physician's orders to remain in the country. He writes that his illness is incurable—that he may live five years more, or only one—but the remainder of his life must be spent in quiet and pure air. Mrs. Lyon (Louisa Francis) has gone to Newport, R. I., to give their annual Summer musical and dramatic recital at Masonic Hall there on July 24. Artists from New York will assist Mrs. Lyon. Though her husband is unable to take part in the programme, he has managed the arrangements and coached her for her numbers. Mr. Lyon recently recited at a White Plains Y. M. C. A. reception. He expresses the wish that old friends may write to him at the address given, and tell him of their welfare.

LIEBLER AND COMPANY'S EIGHTEEN PLAYS

Hugh Ford, stage director for Liebler and Company, returned to New York early this week from the Pacific Coast, and began at once to make engagements for the casts of the various Liebler attractions. To prevent repetition of last year's scene when hundreds of actors stormed the Century Theatre on his return, he sent a notice in advance that this year he would see actors by appointment only during July.

Liebler and Company will have eighteen attractions this year. These include The Garden of Allah, Oliver Twist, Disraeli, The Man from Home, Alias Jimmy Valentine, Pomander Walk, The Hertfords, the Children's Theatre company, the Irish Players with a new repertoire, and Madame Simone in different plays. In new productions they will present The Daughter of Heaven at the Century Theatre, General John Regan, a play by an Irish priest, and six others.

40,000 PEOPLE! WHO ELSE CAN CLAIM SUCH A FOLLOWING?

LOUIS LEON HALL.

FORTY THOUSAND—that's the number of men, women and children who visited the De Kalb Theatre in Brooklyn during the week of July 8-14, to witness the vaudeville debut of

Miss MINNA PHILLIPS

AND

Mr. LOUIS LEON HALL

For five seasons playing leads with the Corse Payton Stock Company, at the Lee Avenue Theatre, Brooklyn; Academy of Music and Grand Opera House, N. Y. City,

—IN—

"THE TURN OF A CARD"

a dramatic sketch by EDWIN F. REILLY and RALPH D. ROBINSON.

MINNA PHILLIPS as "L'AIGLON."

They created an **unprecedented furore,** responding to more than a dozen curtain calls (by actual count) with speeches demanded. after every performance. This in spite of the excessively hot weather that prevailed.

The Verdict of the Press:

DRAMATIC MIRROR.

It would be rather hard to conceive of a more overwhelming ovation than that given Miss Phillips and Mr. Hall in their initial performance of their deft little sketch. . . . It is sincerely believed that their careful and polished performance would lead it to honors wherever it may be performed.

BROOKLYN TIMES.

"The Turn of a Card" is the name of a clever sketch by two local newspaper men, which is being produced this week at the De Kalb Theatre by Louis Leon Hall and Miss Minna Phillips, former stars at the Corse Payton Stock company. The house was packed last night with friends of the authors and players, who roundly applauded the efforts of both.

BROOKLYN CITIZEN.

The drawing power of their names filled the house to capacity. Miss Phillips and Mr. Hall appeared in a clever dramatic sketch. . . . The situation is very intense and well handled by the two artists.

BROOKLYN EAGLE.

Appreciating the size of the following commanded by Miss Phillips and Mr. Hall, Manager Fluegelman booked them for the entire week, in their very first vaudeville offering, a dramatic sketch. It proved considerable out of the beaten track, and was well staged and acted.

MISS MINNA PHILLIPS and MR. LOUIS LEON HALL

Permanent address: 256 Gates Avenue, Brooklyn, N. Y. **Telephone Number—7186 Prospect**

AMUSEMENTS THE COUNTRY OVER

Other news from "Mirror" correspondents will be found in the general news columns or under proper classifications, as "News of Stock Companies," "Road and Repertoire," "Gossip," "Reflections," "Outdoor Amusements," "Amateur Notes." "Vaudeville," Etc.

CALIFORNIA.

OAKLAND.—MACDONOUGH: Rice and Cady in The Composer 1-6; performance and attendance fair.—LIBERTY: Bishop's Players presented Seven Days 1-7; fine production, to packed houses.—COLUMBIA: Dillon and King in Fads and Follies 1-7; medium performance, to fair business.—ORPHEUM: Vaudeville 1-7; Bert Leslie great headliner; attendance good.
LOUIS SCHEELINE.

COLORADO.

COLORADO SPRINGS. — OPERA HOUSE: James Hawley Stock co. in The Blue Mouse 1-6, The Heir to the Hoorah 8-13, Quincy Adams Sawyer 15-20.—BURNS: Summer Stock co. in The Lily 1-6, The Lion and the Mouse 8-13, The Lottery Man 15-20.—SAVOY: Vaudeville and motion pictures.
F. P. WELLS.

FLORIDA.

JACKSONVILLE.—DUVAL: Regan-Lewis co. in Under Arizona Skies 4-7; fair business; engagement closed 13.—ORPHEUM: Betty Wells, Harney and Haynes, Five Juggling Jewels, Coleman and Alexandra, and Bill Dooley June 30-6; good bill and business.—PORTABLE: Mabel Paige Stock co. in A Good Fellow 30-6 pleased capacity.
E. O. UEDEMANN.

INDIANA.

INDIANAPOLIS.—SHUBERT MURAT: Murat Stock co. appeared to advantage in The Easiest Way 8-13. The Climax closes season 15-20.—KEITH'S: Brown and Stamm, Rego, Omega Trio, Jarvis and Leighton, and Three Franks, 8-13.—ENGLISH'S: Fiddler and Shelton (local colored boys who are great favorites), the Kaufmanns, Excela and Franks, and the Jones-Dunbar Players in Grandpa, 8-13.—FAMILY: Lola Milton and co., Three Juggling Bannans, Jean Irwin, and Vincent and Hendrix, 8-10, with Leavitt and Dunsmore, Grace Darnley, Mr. and Mrs. Ben Melrose, and the Three Whiddens 11-13.
PEARL KIRKWOOD.

ANGOLA.—CROXTON OPERA HOUSE: Bellford Brothers 5, 6; good co. and business.
GEORGE W. KEMERY.

IOWA.

FORT DODGE.—PRINCESS: The Princess Musical Comedy co. 4-8 in Papa's Boy; pleased big business. The New Duchess 8-10; well received. The Merry Whirl 11-13.
LILLIAN M. RANKIN.

DUBUQUE.—AIRDOME: Garside Comedy co. 1-3 in A Girl's Sacrifice and 4-6 in Troubles of His Own; pleased good attendance.—UNION PARK THEATRE: Great Harrale and co., Mason and Murray, the Hasmans, and Davis and Walker June 30-6; excellent business.
L. G. HURD.

KANSAS.

FORT SCOTT.—AIRDOME: The Tolson Stock co. closed a profitable week 6. One of the strongest cos. of the season. Plays: The Man from Out There, The Whirlpool, The Game of Life, Thorns and Orange Blossoms, Beverly of Graustark, and At Yale. The Bailey-Lockwood co. 8-13.
W. PRAGER.

MAINE.

BRUNSWICK. — CUMBERLAND: Opened 1 with motion pictures and songs; business good. Dramatic season opens about Sept. 1.—PASTIME THEATRE: Enlarged and furnished with new stage. Satisfactory attendance since opening with vaudeville and pictures 1.
J. F. SNOW.

MARYLAND.

ANNAPOLIS. — COLONIAL: Cardownie Sisters, Earnest Dunille, Nellie Sutton, Devoie, Pauline Robinson, Leslie and Day, and motion pictures.—LYRIC: Motion pictures to fair business.
W. E. HOLIDAYOKE.

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MASSACHUSETTS.

BOSTON. — MAJESTIC: Nance O'Neil and the Lindsay Morison Stock co. in The Fires of St. John 15-20.—BIJOU: The Mardi Gras Ball and pictures.—TREMONT TEMPLE: The Durbar in Kinemacolor.—HOLLIS, COLONIAL, BOSTON, PARK, SHUBERT, PLYMOUTH, CASTLE SQUARE: All dark.
IZARD.

FALL RIVER.—LINCOLN PARK THEATRE: The J. W. Gorman co. presented A Bunch of Keys 8-13, to capacity; Fred Huxtable, Wilma Albers, Lucie Carter, Billie Dunham, Royal Cutter, Alfred Deery, and George Callahan were in the cast; very good co. and production.
W. F. GEE.

HOLYOKE.—MOUNTAIN PARK CASINO: Gingerbread Man to good business 1-6. The Time, the Place, and the Girl 8-14. George Ebner, a member of the original co., was excellent as Johnny Hicks.
JOHN F. MURPHY.

MALDEN.—AUDITORIUM: Chicago Stock co. closed successful season with performances of The Genius and the Model 1-4. The Dairy Farm 5, 6.
A. C. BENINATI.

ATHOL.—BROOKSIDE PARK: Orville and Frank, Juliet Wood, Albano, Cooper and Robinson; excellent bill.
CHARLES A. HOEHN.

FITCHBURG. — WHALOM PARK: Whalom Opera co. in Tar and Tartar 8-13 to good business. Marguerite Lovewell joined company for the week.—ITEM: Johnny Jones Carnival co. did good business 8-13.

MICHIGAN.

COLDWATER.—TIBBITS: House will open Aug. 6 with Ben Greet's Players in A Midsummer Night's Dream, The Flower Maid, The Holy City, and A Servant in the House to follow.
JOANNE HENNING.

MINNESOTA.

ALBERT LEA.—AIRDOME: Imperial Concert co. 1-6. Deloy's Dainty Dudines 8-13.
A. F. RUSHFELDT.

MISSISSIPPI.

TUPELO.—AIRDOME: Opened July 1 by J. E. Motlow and co. with motion pictures to good business; programme of Licensed films is changed daily.

MISSOURI.

KANSAS CITY.—WILLIS WOOD: The Largman Jewish Troupe opened a short engagement at this house 7, presenting The Immigrant Mother at the opening performance to fair business. In the cast were Fannie Rheinhardt, Sofia Raden, G. Greenberg, and H. Largman, who especially distinguished themselves. — EMPRESS: The Empress had a splendid bill 7-13, with the Delmar Poster Girls as the headliner and Zanes and Zanes, Ballerini's Trained Dogs, Rae Elinore Ball, Tokio Kisshe, Dealy and Barlow, and Fulton-Choate co., all winning applause. Business excellent in spite of hot weather.
D. KERBY CAMPBELL.

NEBRASKA.

LINCOLN.—OLIVER: Barrow-Winninger Players in The Deep Purple 8-13, Girls 15-20, The Idler 22-27.
VICTOR E. FRIEND.

BEATRICE. — AIRDOME: Hobart's Mid-Summer Entertainers 4-6; good, to fair business.
V. O. RANKIN.

NEW HAMPSHIRE.

DOVER. — NEW COVERED, CENTRAL PARK: Season opened 1 with Russell's Minstrel Comedians. Wallace Galvin, Richards and Montrose, Scotty Provan, and Torcat's Roosters; good business, pleased. The theatre is under the management of J. W. Gorman.—ITEM: Business at the Lyric and Orpheum light 1-6.—UNDER CANVAS: Young Buffalo's Wild West and Colonel Cummins's Far East 6 pleased large crowds.
FRANK H. KEENAN.

MANCHESTER.—MASSABESIC LAKE: Farewell week of Augusta Perry and co. in Quincy Adams Sawyer 8-13. Peter Maguire in A Night Frolic 15-17.—PARK THEATRE: Minstrel Maids headed bill week of July 8.
FREDERICK DON GIBARD.

NEW JERSEY.

UNION HILL. — HUDSON: Hudson Stock co. in A Gentleman of Leisure 8-13; fine production; crowded houses. The Incompatibles 15-20.
WALTER C. SMITH.

JERSEY CITY. — ORPHEUM: Edna May Spooner and co. in The Commercial Drummer 8-10; fine performances; large business. The Flower of the Tenements 11-13.—HIPPODROME: Raymond Whittaker co. in Our Boys and How He Loved His Mother-in-Law 8-13; good satisfaction; fine business.

TRENTON.—TRENT: The Morton Opera co. presented John Henry to good business considering the hot weather, 8-13.—BROAD STREET: The Manhattan Players offered The Great Divide to good houses 8-13. This week, Billy.

NEW YORK.

BUFFALO.—STAR: The Star Theatre Stock co. presented Cameo Kirby and scored big success 8-13.—TECK: The Teck Theatre Stock co. played The Wolf to large houses 8-13.—SHEA'S: Great show, with Clark and Hamilton, the Fillis Family, and the Old Homestead Octette as headliners.
J. W. BARKER.

SYRACUSE. — WIETING: Ralph Kellard Stock co. in Billy amused good-sized houses 8-13.—EMPIRE: Stock co. in Facing the Music to fair business 8-13; closing week of the season at this house.—VALLEY: Three Men and a Girl 8-13; attracted well.
E. A. BRIDGMAN.

NIAGARA FALLS.—CATARACT: W. D. Fitzgerald's Musical co. closed last Saturday in The Gingerbread Man. After two weeks of vaudeville the Chicago Stock co. will open for rest of season.—INTERNATIONAL: Madame X to capacity 8-13.
S. HIRSCH.

ROCHESTER.—LYCEUM: Coleman Players, Hello, Bill, 8-13; good business. Wildfire 15-20.—TEMPLE: Glaser co., The Girl of the Golden West, 8-13. Mary Jane's Pa. 15-20.—BAKER: The Cowboy and the Squaw 8-13
E. G. ZIMMER.

SCHENECTADY. — VAN CURLER OPERA HOUSE: The Talk of New York 8-13 by the Malley-Dennison co. played to big business. Girls 15-20.
NAT. SAHR.

ALBANY. — HARMANUS BLEECKER HALL: Lytell-Vaughan Stock co. 8-13, The Commuters; capacity audiences. The Prince Chap 15-20.
G. W. HERRICK.

NEWBURGH.—ACADEMY OF MUSIC: Moving pictures and vaudeville 8-13 to crowded houses; pleasing performances.
JOHN W. GARDINER.

ELMIRA.—RORICK'S: The Manhattan Opera co. scored in a splendid production of The Yankee Consul, 8-13.
J. MAXWELL BEERS.

BINGHAMTON.—ROSS PARK: William Josh Daly's Minstrels 10-15.

OHIO.

URBANA.—CHAUTAUQUA GROUNDS: George R. Stuart, National Chautauqua Band and Orchestra, John B. Ratta, Ross Crane, Kellogg-Haine, Margaret Stahl, Catha Woodland Players, Earnest Gamble Concert co., Karl Germaine, Governor R. B. Glenn, of North Carolina, and John M. Kammicki, the aviator, were the attractions June 29-7; large audiences.
W. H. MCGOWN.

YOUNGSTOWN.—GRAND OPERA HOUSE: The Wolf 3-8, closing week; played to large business.—PRINCESS: Vaudeville and pictures to good houses.—IDORA PARK: Vaudeville to well pleased business.
W. D. WAGNER.

SPRINGFIELD.—SPRING GROVE CASINO: Irwin and Herzog, the Juggling La Bells, Sidney Shepard and co., Frank Raffin's Monkeys, Eckert and Berg were presented 7-13 and drew fair patronage.
GEORGE W. WINANS.

DAYTON. — FAIRVIEW PARK: John Sainpolis's Players continue successful season. Frederick Burton is scoring in The Third Degree 15-20.
LUCIEN A. SOWARD.

OKLAHOMA.

MUSKOGEE.—OLYMPIC: North Brothers' Stock co. in Sapho 1-7. On Parole 8-14; excellent co. played to good business.
T. MILLER.

OREGON.

PORTLAND. — HEILIG: Catherine Countiss, supported by Sidney Ayres, opened Summer engagement in The Thief.—BAKER: Are You a Mason? opened 15.—ORPHEUM: The Drums of Oude.
JOHN F. LOGAN.

PENNSYLVANIA.

LANCASTER.—FULTON: Season closed 1-6 with Rudolpho, Professor Bristol's horses and ponies, and motion pictures. Alterations will be made in the house and next season Brady, Shubert, and Lew Fields's attractions will be offered at popular prices.—COLONIAL: Herman and Shirley, Ezra Kendall, Jr., Keller and Don, Eight English Roses, 8-10; Youna and Wardell, Princess Elizabeth, Empire State Four, and Keit and Demont, 11-13, pleased large audiences.
D. H SENSENIG.

WILLIAMSPORT. — VALLAMONT PAVILION: Clara Turner co., No. 2, The

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Octoroon 4-6. Clara Turner co., No. 1, The Man Next Door 8-10 to fair-sized audiences. Miss Turner and Mr. Hammond have many friends here. Clara Turner co., No. 1, The Suffragettes 11-13.
JULIUS G. ULMAN.

SUNBURY.—ROLLING GREEN PARK: Clara Turner Players 8-13 in Wife in Name Only and The Octoroon.
LOUISA DALINS.

BEAVER FALLS.—JUNCTION PARK: Chauncey Keiffer Stock co. in Dora Thorne 1-3 pleased fair-sized audiences. The Kidnapped Bride 4-6. BYRON SHEETS.

RHODE ISLAND.

NEWPORT.—FREEBODY PARK: May Yohe, Feely and Kelly, Ah Ling Foo, Jura, Reed and St. John, Ed Foster, Crawford and Montrose, Jessie Livingstone, Bush and Peyser; big houses 8-13.—OPERA HOUSE: Leffel Trio, Lewis and Norton, Elsa Ford and others; good business 8-13.—COLONIAL: Cogian, Mack and company, Afredo, Lucille Savoy and others 8-13; large houses.—BIJOU: Independent films to good houses. G. S. GARDNER.

PROVIDENCE.—KEITH'S: Albee Stock co. in Wildfire played to large houses 8-13. The World and His Wife 15-20.—EMPIRE: Stock co. gave fine performance of The Devil 8-13. The Wolf 15-20.
H. F. HYLAND.

TENNESSEE.

BRISTOL. — COLUMBIA: Vaudeville 8-13: Kamplain and Bell, Tilford, Lockhart and Leady, Charles and Ada Latham, Lindy Lee, and the Melody Four, motion pictures. Week of 15: George Clay, Tojetti and Bennett, Weslyn Trio, the Holdsworths, Marie Sparrow, and the Cycling Zanoras, motion pictures. DAVID J. CARR.

TEXAS.

WAXAHACHIE.—AIRDOME: The Grace Baird Stock co. 1 pleased fair-sized audiences. Gallup Stock co. 8.
W. B. REYMULLER.

WASHINGTON.

SPOKANE.—AUDITORIUM: The Spring Maid engagement ended June 29. Auditorium probably will remain dark until the latter part of July. W. S. MCCREA.

SEATTLE.—MOORE: Margaret Illington in Kindling 1-6; matinees 3 and 6; pleased fair business.—METROPOLITAN: Dark 1-6.—SEATTLE: Dark 1-6.—GRAND and ALHAMBRA: Vaudeville and motion pictures.

CANADA.

CALGARY, ALTA.—SHERMAN GRAND: Mizzi Hajos in The Spring Maid; delighted big business 1-3; fine production and cast, notably Charles McNaughton, George Leon Moore, Tillie Sallinger, Dorothy Maynard, and Jack Raffael. Beverly of Graustark; fair co. and business 4-6.—EMPIRE: Excellent vaudeville bill 4-10; capacity.—LYRIC: Imperial Musical Comedy co. (Lewis and Lake); good co.; big business 1-6.—VICTORIA PARK: June 29 to July 5 Calgary Industrial Exhibition; attendance over 100,000.
GEORGE FORBES.

REGINA, SASK.—REGINA: Albini Avolo Vaudeville co. 26-3; good co., fair business. Henrietta Crosman 3-4 in The Real Thing delighted small business. Under Southern Skies; fair co. and business.—ITEM: The cyclone of June 30 accounts for the small business at the theatre during the engagement of the Albini Avolo co. and Miss Crosman. S. G. MCINTYRE.

ST. JOHN, N. B.—OPERA HOUSE: King-Lynch Players in The Typhoon 8-10. Billy 11-13. The Virginian 15-17.—ITEM: Cambridge (Mass.) City Band is giving concerts in St. Andrew's Rink. Ferrari Shows on Exhibition Grounds.
K. C. TAPLEY.

MOOSE JAW, SASK. — CITY: Under Southern Skies 1, 2; fair co.; poor business. The Moonshiner's Daughter 3, 4; fair co.; poor business. Henrietta Crosman in The Real Thing 5; one of the best productions seen here this season; poor business. ALFRED W. LANE.

MONTREAL, CAN.—ORPHEUM THEATRE: Orpheum Players in A Gentleman of Leisure to fair business 8-13.
W. A. TREMAYNE.

LETTER LIST.

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WOMEN.

Allen, Madeline Lack, Louise Ashton.
Berglund, Hilda, Augusta Berg, Nell Bertrand, Henrietta Brown, A. L. Boles, Adel Barker.
Catlett, Mrs. W. L., Eleanor Carey, Mable Clark, Mrs. Crawford, Fay E. Cass, Virginia Clay, Alice Crofton, Alberta Claire, Molise Campion.
Davis, T. A., Miss B. Douglas, Margaret Demerest.
Emerson, Mary.
Frank, B. S., Josephine Foy, Helen Fehnel, Theresa Fletcher.
Gillespie, Christie, Eleanor Gordan, Reba Garden.
Howard, Warda, Catherine Henry, Juanita Hooper, Alice Hill, Alice Hastings.
James, Miss A.
King, Rose, Desmond Kelley.
Lucas, Claudia, Mrs. Bernard Leist, Charlotte Leslay, Mme. Labadie, Madeline Lack, Bessie Lee, Lotta Lee.
May, Bertie, Mrs. Morrison, Martha Mayo, Selma Maynard, Dolly Madison, Maud Millicent, Gertrude MacKenzie, Martha McGraw.
Palmer, Minnie.
Ridgwell, Mrs., Marie Reynolds, Margaret Robinson, Selma Romaine.
Sherwood, Grace.
Turner, Gladys, Dorothy Temple, Jeane Towler, Zeffie Tilbury, Pauline Taylor.
Valyare, Oria, Martha Vaillere, Viola Duc.
Wilson, Marion, Jeane Weir, Elsie Walton, Ella West, Winifred Wilten, Annette Wilson, Estelle Wahl, Jean Ward, Maurice Wood.

MEN.

Ankermiller, Emil, Alfred Aldridge, Geo. Averill, A. Arlington.
Berlin, Irving, Mr. Burkell, Dan. Bruce, Lawrence Brooke, Loyd Burt, Elmer Buffham, John Boone, H. D. Bryan, Geo. Berrell, Michael Braham, Chas. Berton, R. Buckstone, Sidney Bracy, Walter Brown, Geo. Burt.
Crane, A. W., Jack Champion, F. Hall Crane, Thos. G. Carroll, J. P. Callum, Richard Clay, B. C. Cook.
Dufault, Emil, Rupert Drum, W. A. Devens, Hector Dion, Russell De Richard, Chester De Voude, Lew Dunbar, Guy De Ennery.
Elliott, James, Jack Ellis, Harry Eldon, Edw. Elkas.
Fairbanks, Wm., Harry C. Ford, Edw. Foley.
Gastrock, Phil, Chas. Gerard.
Holmes, C. G., Robt. J. Harvey, Anton Heindl, Jack Henderson, Mr. Hutchinson, Robt. Humans, Austin Hubn, Will Horwitz, Willard Holcomb, Allen Holubar, John Harrington.
Innes, Wm.
Johnson, Bert, Jack Jackman.
Kirkland, David, R. E. Keane, Chas. Knapp, Frank Kilday, Geo. Kennington, Leo Kennedy.
Lipson, Arthur, Geo. Lask, Mr. Lambert, Warren Lyle, Francis Lennie.
Marsh, Byron, H. W. Merton, W. H. Mack, Paul Meacham, Wilbur Mason, J. C. Madden, Jos. Merrick, Chas. Miller, Tim Murphy, Harry Marshall, Wm. M. MacDowell, Mr. Mackenzie, B. McOwen, B. McRae, Sam. Maguire, L. MacDonald.
Norton, Jack.
Petti, Geo. H., Halton Powell, A. C. Pringle, Homer Potts, G. Patten.
Rogers, David, Thomas Ricketts, Geo. Raynes, Jack Rowe, John Ransom.
Stafford, Harry, Francis Sears, Fred Spear, H. Reeves-Smith, G. J. Sutherland, J. M Sullivan, Harry Strauss, A. B. Stevenson, A. M. Sparks, C. G. Shear, Chas. Salisbury, Francis Sagerson.
Talbot, Hayden, Geo. Taylor.
Van Biske, Geo. C. A. Van.
Wills, J., D. P. Whelan, Chas. Webster, R. E. White, Mr. Westley.
Vanner, Jos., Jas. A. Young.

REFLECTIONS

Mrs. Helen Hilton Story was married in Greenwich, Conn., on July 11, to Stanley Forde, actor, who had been named as corespondent in her previous husband's suit for divorce.

The Appellate Division of the Supreme Court decided last week that Lillian Nordica may renew her damage suit against the Southern Railway. The defendant company had prayed for discontinuance of the action on the ground that the singer's attorneys had not pressed the prosecution, but it was shown that the plaintiff herself had always been eager to get the matter into court. She claims $20,000 damages through loss of engagements when injured in a railway accident.

Rida Johnson Young and Paul West are collaborating in a musical comedy with music by Jerome D. Kern which the Shuberts intend to produce in September.

Viola Tree, daughter of Sir Herbert Tree, and Alan Parsons, son of an English country clergyman, were married at the Church of St. Martin's-in-the-Fields, London, on July 11.

Jerome Eddy, the veteran press agent, who has long been ill, reports that he is completely restored to health and will return to his work in New York on July 22. He has been recuperating at Port Leyden, N. Y.

Ruth L. Trufant, actress and vocalist, filed on July 11 in this city a suit for $50,000 damages against Henry G. Williams, proprietor of the Hotel York, for alleged breach of promise. The plaintiff claims that she abandoned a stage career upon the defendant's promise to marry her if she would retire from the profession.

ENGAGEMENTS.

V. O. Rankin, with Glison and Bradfield's A Bachelor's Honeymoon, opening in Minnesota in August.

Hans Herbert, for The Military Maid.

Le Roy Clemens, by Henry W. Savage, for Excuse Me.

For the Follies of 1912: Adele La Pierre, Jane Warrington, Ruby Lewis, Peggy Dana, Zana Curzon, "Bobby" Winthrop, Margaret Morris, Mildred Barrett, and Hazel Lewis, all now in A Winsome Widow.

Edward Martindel, with Joseph M. Gaites in Cupid's Ladder next season.

Joseph Redman, by the Shuberts for an important character part in the new Hippodrome spectacle.

Giovanni Zenatello and Maria Gay, for the Chicago and the Boston opera companies.

C. W. Finney, for his fourth season as business-manager for Della Clarke, opening early in September in Introduce Me.

W. F. Kohman and Mindel Price, for their fourth season with Della Clarke's The White Squaw. Clara Greenwood will appear again next season in this play.

W. Mayne Lynton, with Sothern and Marlowe.

Florence Le Clerq, by Lewis Waller for the part of Lady Atwill in A Butterfly on the Wheel. She played with Forbes Robertson in The Passing of the Third Floor Back during his last American tour.

Gertrude Canfield, to play Vanity in Everywoman next season.

VAUDEVILLE NOTES.

Corinne is to return to vaudeville next season in a new sketch, The Dressmaker's Bill, by B. C. Hart, under management of the Sam Shannon company.

Hassard Short's Dream Dance, successfully produced in the Lambs' Gambol, will be presented in vaudeville with Coll Anderson and six girls, under direction of Arthur Hopkins.

It is reported that Managers M. R. Sheedy and Charles E. Cook, in connection with Chester Greene, of Fall River, Mass., have secured a lease of the Bijou Theatre, Fall River, and will reopen the same in September with high-class vaudeville.

Through misunderstanding of signals July 5 during their act at the Spokane, Wash., Orpheum, the Aerial Sherwoods, trapeze performers, met with an accident that sent the husband to the Sacred Heart Hospital with a broken ankle that compelled them to cancel engagements for ten days. Mrs. Sherwood struck on her back and was knocked senseless, but was able to be at the theatre later. The curtain was run down almost before the audience knew what had happened, and as soon as a surgeon had pronounced the Sherwoods not seriously injured, the performance was resumed.

Willard Mack wrote a new sketch, The Man They Forgot, for Ned Finley to play at the stage helpers' benefit at the Salt Lake City Orpheum on July 9. Besides the author and Mr. Finley, Frank Jonason, Forrest Taylor, and Myrtle Gayetty were in the cast.

Ana Kremsa, the Australian dancer now appearing under management of G. Molasso, will present in vaudeville a series of new and sensational dances of her own invention at the expiration of her present contract

NEW THEATRES.

A new theatre, seating about 1,000 persons, has been completed at San Marcos, Tex. It will be booked through the American Theatrical Exchange.

Another new theatre is to be built in Bronx Borough, this city, at a cost of $150,000. It will be in Southern Boulevard, near Adams Street, and is to be erected by the S. P. W. Company, of which Meyer Solomon is president.

A new theatre is projected in Fulton Street, near Oxford, Brooklyn, N. Y. Mrs. Anna Murphy represents the purchasers of the property.

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ROAD AND REPERTOIRE

FIELD'S MINSTRELS REHEARSING.

Al. G. Field is rehearsing the members of his Greater Minstrels in Columbus, O., in preparation for the coming season, which opens early in August. All the available theatres and halls in Columbus have been engaged for the various departments, and Mr. Field is supervising the work. Paul LaLonde has charge of the singers, William Walters is in charge of the band, and Johnny Dove has the dancers under his direction. The company includes Bert Swor, Johnny Healy, Gov. Bowen, Eddie Dunigan, Johnny Dove, and Master Alsey Sexton, leading the comedians. The soloists number Paul LaLonde, Jack Richards, Herbert Willison, Walter Sherwood, Reginald Merville, Will Starr, George Masdey, Birch Logan, and Ereal Weiss, together with a chorus of twenty-five voices. Headed by Johnny Dove, the dancing contingent is composed of Steve Werber, Frank Miller, Ed Uhrig, Eddie Dunigan, Frank Brown, Charles Markert, Harry Young, Conrad McIntyre, Jack Arnold, and Alsey Sexton. Including the augmented orchestra and band, the company will number sixty-five.

Al. G. Field will head the organization. Besides supervising the work of the entire production, Mr. Field during the Summer has superintended his farm, Maple Villa, near Columbus, O., and has seen his book, "Watch Yourself Go By," safely on the presses. The business staff has been but slightly changed. J. W. Pickens will blaze the trail, followed by W. H. Bedwards. Edward Conrad will be back with the show, and J. F. Donalson, former general press agent of the John Robinson Circus, will head the publicity department.

THEATRE MADE MODERN.

COLDWATER, MICH. (*Special*).—John T. Jackson, owner and manager of the Tibbits Opera House, is making extensive improvements and alterations in his house in preparation for the coming season. Scene painters and carpenters are now busy equipping the stage with new scenery of the most modern type. A new Chickering special orchestra piano has been placed in the pit, and a new concert Grand added to the stage equipment. The house has been newly decorated and carpeted. The season probably will open about Aug. 6, with Ben Greet's Players in A Midsummer Night's Dream, and many first-class attractions have been booked for the coming year.

JOANNE HENNING.

CYCLONE HURTS BUSINESS.

REGINA, SASK. (*Special*).—There has been a large falling off in the attendance at the local theatres on account of the recent cyclone, which struck Regina at 4.45 P.M., June 30, destroying over three million dollars worth of property, killing twenty-eight people and injuring some five hundred more. None of the theatres were damaged except the Regina, which had part of the room damaged, causing it to leak during the performance of the Henrietta Crosman company in The Real Thing, July 4.

S. G. MCINTYRE.

"THE BRIDGE OF THE GODS"

The Bridge of the Gods, produced before the Portland (Ore.) Commercial Club June 17, is to be sent on a tour of the Northwest that will include Seattle, Tacoma, Vancouver, Victoria, and Spokane. James J. Hill, ex-president of the Great Northern Railway, saw the first performance, and was so much impressed with the merits of the play that, it is said, he is attempting to bring about its presentation in St. Paul, Minn.

"KINDLING" TO OPEN SEASON.

The regular season at Powers's Theatre, Decatur, Ill., will open Labor Day with Margaret Illington in Kindling. Among the most interesting of the other bookings announced are: Bunty Pulls the Strings, Passers-By, Sothern and Marlowe, The Pink Lady, Butterfly on the Wheel, Little Boy Blue, Bought and Paid For, and Everywoman.

FIRE DESTROYS THEATRE.

WINCHESTER, VA. (*Special*).—The Empire Theatre, a moving picture and vaudeville house, owned and managed by Henry Brothers, was totally destroyed by fire on Sunday morning, July 9. The loss will reach about $8,000. Messrs. Henry have not decided yet to rebuild.

RANDOLPH T. MCGINN.

BEN GREET AT GOSHEN.

The Ben Greet Players presented The Comedy of Errors, matinee, and A Midsummer Night's Dream, night, July 5, and She Stoops to Conquer, night, July 6, at Rogers Band Park, Goshen, Ind., to medium-sized audiences. These were the first open-air theatrical performances ever given in Goshen, and were under the auspices of Goshen Moose Lodge.

NEGOTIATING FOR BIJOU.

FALL RIVER, MASS. (*Special*).—A deal that is now in its preliminary stage may be closed this week, and if it is the Bijou Theatre will be included in the Poli Circuit, which now covers New Jersey, Pennsylvania, and Ohio, and is to be extended over this State as rapidly as possible. Paul Davis, general manager of the Eastern circuit of vaudeville, is expected in this city this week to confer with Congressman Greene for the purpose of arranging details of a transfer that will give the syndicate control of the local house.

The Bijou has been stripped of the property owned by the Loew syndicate, whose lease expired the first of this month. Seats, stage property and fittings, including those of brass on the doors, have been removed. It is said that if there were seats in the house the Eastern Circuit would take it over at once.

Frank B. Sholters, a representative of the Eastern Circuit who was on the road during the last season with a Get-Rich-Quick Wallingford company, spent a few days here recently and his work was conducted very quietly. He went as far as he could with arrangements for a transfer, and Manager Davis will, upon his arrival, start in where Sholters left off.

The Eastern Circuit includes the Poli, Keith and Proctor and Percy Williams houses in the East, and Martin Beck is advancing its interests in the West from an office in Chicago. The syndicate controls some of the best vaudeville acts in the country and has a string of foreign acts as well. Paul Davis feels that there is an excellent field here for an addition to the circuit and that at a reasonable price the Bijou may be fitted and altered somewhat in arrangements to make a model vaudeville house. If the deal proposed by Manager Davis can be completed, the Bijou will be ready for opening as part of the Poli chain of theatres before the first of September and Fall River will be assured of vaudeville of the old Sheedy standard or better.

If the theatre is secured by Mr. Poli, a stock company will be installed at the end of the vaudeville season, something that this city very much desires.

W. F. GEE.

VOGEL BEGINS REHEARSALS.

Harry B. Marshall, general stage director of John W. Vogel's Minstrels, began rehearsals at Columbus, O., with a great array of minstrel talent. The first performance will be given in Dayton, O., thence the company will embark upon their forty weeks' tour from coast to coast. Manager Vogel when questioned about the report that he was going to send his company to Australia, which has become a fertile field for minstrelsy, would neither deny nor affirm the report. D. Van Valkenberg, business manager, with offices at 142 West Forty-ninth Street, this city, was equally non-committal. The two all-steel Pullmans built for Vogel's Minstrels have been delivered and represent the latest ideas in car construction.

THE WESTERN GIRL

Thomas T. Railey's musical comedy, The Western Girl, was tried out at Delmar Garden, St. Louis, Mo., last week. The score is tuneful and comedy scenes were well liked by the audience. Al. Raull, Charles Harsl, Jessie Houston, and Eva Mae Carey were most prominent in the company.

Joseph Paul has sold his half interest in the Lyric Theatre at Dover, N. H., to John Dolan, his partner, who will conduct the business in future. Mr. Paul has gone to his home at Nashua, N. H.

Shoaff's Opera House in Paris, Ill., is being improved. Three new sets of scenery have been purchased, also a Powers' motion picture machine. The regular season will open Fair week, Aug. 26.

Samuel Rork will revive Coming Through the Rye in Southern States the coming season.

Mort H. Singer, of Chicago, contemplates a Southern tour for A Modern Eve in the Fall and Winter.

Marcus Heiman has leased the Illinois Theatre, Urbana, Ill., for three years, and will reopen it in the Fall for traveling companies.

Charles Berkell, owner and manager of the American Theatre, Davenport, Ia., has started on an automobile trip, which will include stops at Chicago, Detroit, Buffalo, Rochester, Albany, New York, and Boston. Mrs. Berkell accompanies her husband and this schedule will bring them back to Davenport in time for the season's opening at the American, Aug. 26, playing the Pantages road companies, booked by J. C. Matthews.

Manager Hanauer, of the Savoy and Lyceum theatres, Beaver Falls, Pa., is having both houses overhauled, including some new house stage settings and furniture. The Al. G. Fields Greater Minstrels will open the Lyceum on Aug. 8, to be followed by many high-class attractions.

It is reported that the new Morosco Theatre in Los Angeles, Cal., will not be completed in time to accommodate the plays booked for the coming season and Manager Morosco is in something of a predicament.

Real estate men in Waukegan, Ill., are negotiating with the Ringling Brothers in an effort to sell them the trotting track at Libertyville to be used as a Winter quarters for the Ringling shows. The property is held at $25,000 and is owned by Otto Hansen, of Milwaukee. The circus has been seeking a site near Chicago for Winter quarters since the adoption of the new Wisconsin law which puts a tax on the Ringlings' personal property, making it almost prohibitive for them to remain in the State.

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RECORD OF DEATHS.

Edward R. Byram, once associated with Abbey and Schoeffel in management of the Park Theatre, Boston, died at the Frost Hospital, Chelsea, Mass., on July 12, of injuries sustained through a fall at his home in Winthrop.

Vanderbilt L. Henshaw died at the home of a sister, Brooklyn, N. Y., on July 6, of cirrhosis of the liver, aged fifty-five years. He was for many years a member of the vaudeville team of Henshaw and Collins, and a brother of Vinnie Henshaw, of Henshaw and Morris.

Dundas Slater, long time manager of the Alhambra Music Hall, London, England, and lately of the London Coliseum, committed suicide by shooting himself in a taxicab in that city on July 8. He told the driver to go to the Charing Cross Hospital, where he died half an hour after arrival.

Mrs. Hedwig Banning died at the Lying-In Hospital, in this city, on July 7, after two months' illness. She was well known in the Eastern States as a concert contralto, and was the wife of Kendall Banning, editor of *System*.

Robert Barrett Browning, only son of Robert and Elizabeth Barrett Browning, died in Italy on July 8, aged sixty-three years. He had won repute as a painter, and had resided nearly all his life in Venice, or at Asolo, where his father had written some of his most memorable dramatic poems.

George Calhoon, for ten years stage carpenter at the Palmyra, N. Y., Opera House, died at his home there on July 10 of consumption, aged thirty-six years. He is survived by a wife and four small children. He was familiarly known as "Buck," and his genial disposition had made him many friends.

Edward McCusker died at Bellevue Hospital, this city, on July 11, aged forty-nine years. He had been long ill and had been under care of the Actors' Fund.

Dr. Nathan Mayer, author and dramatic critic, died at the Hartford, Conn., Hospital on July 10, of heart disease, aged seventy-three years. Born in Bavaria, he came to this country in 1848 and graduated from the Ohio Medical College in Cincinnati and served in the Civil War as surgeon. He wrote several novels and medical books. Three brothers and a sister survive.

ON VACATION.

John E. Langabee, stage carpenter of the Majestic Theatre, Jersey City, and his family are at Atlantic City for the month of July. Mr. Langabee will be in Jersey City again next season. William H. Walsh (Kid), manager of the Majestic Theatre, Paterson, N. J., and his wife write that they are also at Atlantic City.

Grace Griswold is spending the Summer near New York engaged in literary work. She is finishing several playlets and will bring out a book of verse in the Fall.

Minnie Dupree has returned to her Summer home on Long Island after having completed the condensation of The Indiscreet Mrs. Tyne, by Cosmo Hamilton, in which she appeared on tour. She will present this tabloid version in vaudeville early in September, and will continue on tour until January, when she is to appear in a new play in New York.

Ruth Randall, Margaret Bonner, and Elise Hamilton, summering at Coney Island, N. Y., narrowly escaped drowning on July 12 by the capsizing of a canoe.

VAUDEVILLE NOTES.

Mr. and Mrs. George W. Lance, of Indianapolis, Ind., have announced the marriage of their daughter, Mabel, to Harry Reid Le Beau, July 3. Miss Lance appeared with the Forepaugh Stock company at the Majestic several years ago, and for the past few seasons has been appearing in vaudeville. She recently closed her season with Blanche Boos, her partner, in a singing and dancing act.

Adrian C. D'Arcy is on the Sullivan and Considine Circuit, playing Kid Hamlet in J. Albert Hall's travesty.

AMATEUR NOTES.

On June 18 The Magistrate was admirably presented at the Providence, R. I., Opera House by the Sock and Buskin Society of Brown University. The cast included F. J. Brady, W. S. Deming, M. E. Sawin, G. V. Kendall, J. T. Walker, G. H. A. La Roe, R. Poland, G. H. Starbuck, G. E. Ronne, B. L. West, S. H. Workman, M. W. Rogers, S. G. A. Rogers, N. R. Hull, M. H. Stansbury, and K. H. Koopman.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC COMPANIES.

BOOTH, VIRGINIA (R. W. Laithe): Tilsonburg, Can., 17, Welland 18, Port Colborne 19, Humberstone 21, Fonthill 22, Stamford 23, Thoroid 24, Merritton 25, Port Dalhousie 26, Oshawa 28, Bowmanville 29, Peterboro 30, Port Hope 31, Cobourg Aug. 1, Trenton 2.

BOUGHT AND PAID FOR (Wm. A. Brady): New York city Sept. 26—indefinite.

BUNTY PULLS THE STRINGS (Messrs. Shubert and W. A. Brady): New York city Oct. 10—indefinite.

CLARKE, HARRY CORSON, AND MARGARET DALE OWEN: Sydney, Australia, April 13—indefinite.

COBURN PLAYERS: Mt. Pleasant, Mich., 16, 17, Battle Creek 18, Oxford, O., 19, 20, Ada 22, Wooster 23, Cleveland 24, Chautauqua, N. Y., 25-27, New York city 29-Aug. 3.

COUNTISS, CATHRINE (E. L. Price): Portland, Ore., July 14-Aug. 24.

GILMORE, PAUL (Paul Gilmore Co., Inc.): New Glasgow, Can., 17, Sydney Mines 18, Glace Bay 19, Sydney 20, Antigonish 22, Charlottetown 23, Picton 24, Lunenburg 26, Bridgewater 27, Liverpool 29, Yarmouth 30, Digby 31, St. John Aug. 1-3.

GIRL OF THE MOUNTAINS (O. E. Wee's): Port Jefferson, L. I., 19.

GREET, BEN, PLAYERS: Cincinnati, O., 8-27.

MISSOURI GIRL (Western: Norton and Rich): Roseau, Minn., 17, Thief River Falls 18, Warren 19, Argyle 20, Stephen 22, Hallock 23, Emerson, Can., 24, Carman 25, Morris 26, Plum Coulee 27, Morden 29, Monitou 30, Crystal City 31.

OFFICER 666 (Cohan and Harris): Chicago, Ill., March 3—indefinite.

PUTTING IT OVER (Frank Hatch): Chicago, Ill., Aug. 1—indefinite.

REBECCA OF SUNNYBROOK FARM (Jos. Brooks): London, Eng., Sept. 2—indefinite.

ROBSON, MAY (L. S. Sire): Halifax, Can., 15-20, Sydney 22, 23, Glace Bay 24, Sydney Mines 25, New Glasgow 26, 27, Charlottetown 29, 30, Amherst 31, Aug. 1, Moncton 2, 3.

UNCLE TOM'S CABIN (Wm. Kibble): Mt. Clemens, Mich., 22, Pontiac 23, Flint 24, Lansing 25, Jackson 26, Battle Creek 27, Chicago, Ill., 28-Aug. 10.

WARE, HELEN (Henry B. Harris): Seattle, Wash., 14-17, No. Yakima 18, Spokane 19, 20, Missoula, Mont., 22, Butte 23, Great Falls 24, Helena 25, Billings 26, Winnipeg, Can., 28-31, Grand Forks, N. Dak., Aug. 1, Fargo 2, Duluth, Minn., 3, 4.

TRAVELING STOCK COMPANIES.

BAILEY-LOCKWOOD: Springfield, Mo., 22-28, Pittsburg, Kan., 29-Aug. 4.

BRIANT (R. G. Briant): Arkansas City, Kan., 15-27.

CORNELL-PRICE PLAYERS (W. E. Cornell): Alpena, Mich., 15-27.

DE ROAME, TRUMAN (Wylder Walters): San Angelo, Tex., 14-21, Abilene 22-29.

DYMONT (A. M. Diamond): Cheboygan, Mich., 14-20.

GALLUP (Bert R. Gallup): Cleburne, Tex., 15-20, Dallas 22-27.

GIBNEY, SARAH: Stratford, Can., 15-27.

GORDINIER BROTHERS (Earl Gordinier): Bushville, Ill., 18-22.

GRAHAM, OSCAR: Pittsburg, Kan., 14-20, Independence 21-27, Chanute 28-Aug. 3.

GUY (C. W. Mercer): Montpelier, Ind., 15-20.

HAYES, LUCY M., ASSOCIATE PLAYERS: Bartlesville, Okla., 15-20.

KEYES (Chester A. Keyes): Atchison, Kan., 15-21, Jefferson City, Mo., 22-28.

KING, CHARLES P.: Uvalde, Tex., 15-20.

KNICKERBOCKER (Western: E. J. Murray): Moberly, Mo., 15-20.

MAHER, PHIL: Massena, N. Y., 15-20, Malone 22-27.

MATTICE: Walton, N. Y., 15-20.

PRINCESS PLAYERS (H. H. Franklin): Childress, Tex., 15-20.

REYNOLDS AND ROSS PLAYERS (Billy Ross): Excelsior Springs, Mo., 14-20, Richmond 22-27.

SPENCE THEATRE (Harry Sohns): Salina, Kan., 15-27.

TAYLOR, ALBERT: Montgomery, Ala., July 1-Aug. 3.

OPERA AND MUSICAL COMEDY.

ADOLPHUS (Strum and Workman): Los Angeles, Cal., April 8—indefinite.

BOSTON COMEDY (H. Price Webber): Richmond, Me.—indefinite.

CASINO PARK STOCK: Holyoke, Mass., May 30——indefinite.

FISCHER'S FOLLIES (Messrs. Fischer and James): Los Angeles, Cal., March 17—indefinite.

FITZGERALD'S, W. D., MUSICAL STOCK: Syracuse, N. Y.—indefinite.

FLIRTING PRINCESS (H. P. Hill): Regina, Can., 18, 19, Moose Jaw 20, Brandon 22, 23.

GEM MUSICAL STOCK (Chas. W. Ware): Peaks Island, Me., June 22—indefinite.

HARTMAN, FERRIS: Oakland, Cal., June 28—indefinite.

JUVENILE BOSTONIANS (B. Lang): Honolulu, Hawaii, May 22—indefinite.

KOLB AND DILL (George Mooser): Los Angeles, Cal., June 9-July 27.

LEWIS AND LAKE MUSICAL COMEDY: Calgary, Alta., Can.—indefinite.

LEWIS AND LAKE MUSICAL COMEDY: Edmonton, Alta, Can.—indefinite.

LINCOLN PARK OPERA (J. W. Gorman): Fall River, Mass.—indefinite.

LITTLE MISS FIX-IT (Werba and Luescher): Atlantic City, N. J., 15-20.

LOUISIANA LOU (Harry Askin): San Francisco, Cal., July 8—indefinite.

MANHATTAN OPERA (Geo. Lyding): Elmira, N. Y., May 27—indefinite.

MODERN EVE (Mort Singer): Chicago, Ill., April 21—indefinite.

MORTON'S MUSICAL COMEDY (Lewis J. Morton): Trenton, N. J., April 22—indefinite.

O, YOU SCHOOL GIRLS (Alex. N. Lyons): Hudson, N. Y., 15-20.

PINK LADY (Klaw and Erlanger): London, Eng., April 11-July 27.

PRINCESS OPERA: Montreal, Can., June 17—indefinite.

ROSE MAID (Werba and Luescher): New York city April 22—indefinite.

SCHEFF, FRITZI (Messrs. Shubert): New York city Aug. 1—indefinite.

WINSOME WIDOW (Florenz Ziegfeld, Jr.): New York city April 11—indefinite.

WINTER GARDEN REVUES (Messrs. Shubert): New York city July 17—indefinite.

BURLESQUE.

AVENUE STOCK (Drew and Campbell): Detroit, Mich.—indefinite.

GAYETY STOCK (J. P. Eckhardt): Philadelphia, Pa.—indefinite.

LADY BUCCANEERS (Harry Strouse): Toronto, Can., 27-Aug. 3.

LAFAYETTE STOCK (C. M. Bagg): Buffalo, N. Y.—indefinite.

MERRY-GO-ROUNDERS (Columbia Amusement Co.): New York city June 10-Aug. 3.

STAR STOCK (Drew and Campbell): Cleveland, O.—indefinite.

CIRCUSES.

BARNUM AND BAILEY: Mt. Vernon, O., 17, Akron 18, Canton 19, Mansfield 20, Elkhart, Ind., 24.

BUFFALO BILL AND PAWNEE BILL: Kalamazoo, Mich., 17, Elkhart, Ind., 18, Laporte 19, Chicago, Ill., 20, 21, Joliet 22, Rock Island 23, Muscatine, Ia., 24, Iowa City 25, Oelwein 26, Decorah 27.

DOWNIE AND WHEELER: Quincy, Mass., 17.

FERARI'S CARNIVAL: St. John, Can., 15-20.

GENTRY BROTHERS: Toronto, Can., 15-20.

HAGENBECK-WALLACE: Muskegon, Mich., 17, Allegan 18, Benton Harbor 19, Laporte, Ind., 20.

HONEST BILL'S: Corder, Mo., 17, Concordia 19, Sweet Springs 20.

PRAIRIE LILLIE AND NEBRASKA BILL'S: Gouverneur, N. Y., 17, Carthage 18, Lowville 19.

RINGLING BROTHERS: St. Cloud, Minn., 17, Fergus Falls 18, Grand Forks, No. Dak., 19, Fargo 20.

SELLS-FLOTO: Tacoma, Wash., 17, Olympia 18, Aberdeen 19, Centralia 20.

SPARKS'S, JOHN H.: Willimantic, Conn., 17, Bristol 18.

YANKEE ROBINSON: Alamosa, Colo., 17.

YOUNG BUFFALO AND COL. CUMMINS: Westfield, Mass., 17, Pittsfield 18, No. Adams 19, Troy, N. Y., 20, Glens Falls 22, Schenectady 23, Little Falls 24, Rome 25, Watertown 26, Ogdensburg 27.

BANDS

BALLMANN'S: Bismarck Garden, Chicago, Ill.—indefinite.

BANDA ROMA: Sans Souci, Chicago, Ill.—indefinite.

CAVALLO'S: Forest Park, St. Louis, Mo.—indefinite.

CONWAY, PATRICK: Willow Grove, Philadelphia, Pa., 7-20.

CREATORE: Lakeside, Denver, Colo., June 16-July 20.

DE BACKER, JEAN: West View, Pittsburgh, Pa.—indefinite.

DON PHILIPPINI: Riverview Park, Louisville, Ky.—indefinite.

D'URBANO: Riverview, Detroit, Mich.—indefinite.

ELLERY'S: Electric Park, Kansas City, Mo.—indefinite.

HAND'S: Forest Park, Chicago, Ill.—indefinite.

JAVIEN'S: Lakemont, Altoona, Pa.—indefinite.

KILTIES, THE: White City, Chicago, Ill., June 17—indefinite.

MACKEY, C. STANLEY: Woodside, Philadelphia, Pa.—indefinite.

NATIELLA: Fontaine Ferry, Louisville, Ky.—indefinite.

NIRELLA: Kennywood, Pittsburgh, Pa.—indefinite.

PASSERI: Washington Park, Gloucester, N. J.—indefinite.

PRYOR, ARTHUR: Riverview Exposition, Chicago, Ill., June 23—indefinite.

THOMAS, THEODORE (Frederick Stock, conductor): Ravinia, Chicago, Ill., July 12—indefinite.

TOMMASINO, ALFREDO: Point Breeze, Philadelphia, Pa.—indefinite.

WEBER, JOHN C.: Zoo, Cincinnati, O., July 8—indefinite.

MOTION PICTURES.

BERNHARDT, SARAH, AND MADAME REJANE: Chicago, Ill.—indefinite.

CARNEGIE ALASKA-SIBERIAN EXPEDITION (Co. A: P. P. Craft): New York City May 20-Aug. 3.

CARNEGIE ALASKA-SIBERIAN EXPEDITION (Co. C: P. P. Craft): Pittsburgh, Pa.—indefinite.

HOWE, LYMAN H., TRAVEL FESTIVAL: Chicago, Ill., May 27—indefinite.

KINEMACOLOR DURBAR: Philadelphia, Pa., July 8-Aug. 3.

KINEMACOLOR DURBAR: Boston, Mass.—indefinite.

KINEMACOLOR DURBAR: Chicago, Ill.—indefinite.

NAT C. GOODWIN IN OLIVER TWIST: Chicago, Ill., 7-27.

RAINEY'S, PAUL J., AFRICAN HUNT: New York city April 15—indefinite.

RAINEY'S, PAUL J., AFRICAN HUNT: Boston, Mass., May 15—indefinite.

RAINEY'S, PAUL J., AFRICAN HUNT: Chicago, Ill.—indefinite.

MISCELLANEOUS.

BARKOOT SHOW (K. G. Barkoot): St. Cloud, Minn., 15-20, Fargo, No. Dak., 22-27, Grand Forks 29-Aug. 3.

CAMPBELL, UNITED SHOWS (H. W. Campbell): Lexington, Mo., 16-21.

ELLIS AMUSEMENT (B. Ellis): Streator, Ill., 15-20, Ottawa 22-27, La Salle 29-Aug. 3.

NORWOOD, HYPNOTISTS: Sydney, Australia, June 29-Aug. 4, Melbourne 5-31, Adelaide Sept. 2-28.

PARKER'S SHOW: Prince Albert, Can., 15-20.

RAYMOND THE GREAT (Maurice F. Raymond): Honolulu, Hawaii, 15-29, San Francisco, Cal., Aug. 10—indefinite.

ROUCLERE, HARRY AND MILDRED: Calais, Me., 24, 25, Lubec 26, Eastport 27, St. Andrews, Can., 29, St. George 30, St. John 31, Digby Aug. 1, 2, Weymouth 3-5.

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MOTION PICTURES

"SPECTATOR'S" COMMENTS

THE entrance of Daniel Frohman into the picture field has more significance than many people will be at first inclined to attach to it. While he is alone in the venture, so far as other theatrical producing managers are concerned, he expresses the opinion that some of them will doubtless very soon do as he has done—prepare to present stage celebrities in motion picture adaptations of their principal plays. Indeed, The Spectator has reason to believe that the further advent of prominent theatrical managers into the film end of dramatic production is closer at hand than is publicly supposed.

* * * *

The recent move of Al. H. Woods in bringing over The Miracle from Europe and the announced intention of William Brady with reference to large European feature films, must not be confused with the Daniel Frohman project. In the one case, that of Messrs. Woods and Brady, it is at present merely a matter of importing subjects already produced on the other side, while in the case of Mr. Frohman it means the actual production of American picture drama on the largest scale. That Mr. Brady and Mr. Woods will also enter the producing field as their next steps can hardly be doubted, while among the other prominent producing managers Mr. Belasco, Harrison Grey Fiske, Klaw and Erlanger, the Shuberts and others are mentioned as having plans under consideration and more or less under way.

* * * *

To Daniel Frohman, however, belongs the credit of leading the way among the prominent managers. He sees in the pictures true drama, as THE MIRROR almost alone for four years has been pointing out, and since he recognizes the existence of picture drama as an art there can be no question that he will eventually prove his eminence in it as he has in stage production. It is for this reason that The Spectator looks upon Mr. Frohman's latest step as so important to the film world. Mr. Frohman is first of all a man of artistic ideals, and he can be trusted to see that those ideals are observed in any picture production with which he may be connected. Moreover, he comes into the business with a mind already awakened to the possibilities, no less than the limitations, of dramatic motion picture work, which in itself should protect him from falling like certain stage stars who recently rushed into the field without preparation and connected themselves with alleged picture producers who had only the most rudimentary knowledge of the films as dramatic art. The experience of Nat Goodwin is a case in point.

* * * *

To understand that there is such a thing as motion picture drama and that it can be and is being made a true art by certain recognized workers in the field, has been the most difficult of all things to pound into the heads of some of the picture making business men who have most lately entered the producing field. To illustrate the lack of artistic perception which some of these gentlemen have exhibited, it may be mentioned that more than one of them has been quoted as wondering what interest the theatrical papers can possibly have in motion pictures. They have usually expressed these opinions after THE MIRROR has had the courage to properly criticise their films. To their minds it is a matter purely of trade and commerce and not of art, which may account for the absence of art so conspicuous in most of their productions. Not knowing what drama is nor having the faintest conception of art, they have floundered around, employing directors without knowing anything of their ability, sometimes hitting a good one by mistake but more often, according to the vernacular, getting "stung."

SCENE FROM "THE MIRACLE"

Vitagraph Feature Subject for Release July 29

* * * *

To those who know something of picture drama, as it has developed, and of THE MIRROR'S acknowledged part in helping build it up and establish it as a distinct art, the mere fact that any misinformed but otherwise, no doubt, estimable business men can seriously question the value of THE MIRROR'S reviews or THE MIRROR'S right to a prominent place in motion picture journalism, is proof enough in itself that said business men are sadly deficient in comprehension of the magnificent art with which they have connected themselves. Still, they can learn, and they must learn, if they stay in the business successfully. Almost without exception every business man or mechanical or photographic genius who entered the motion picture producing field from the early days up to recent times has learned this lesson, that picture drama is an art and must be treated as such. Those who have refused to learn it have gone down, or will surely go down, to failure, while those who learned it earliest have made the most conspicuous and phenomenal successes of their business.

* * * *

It will be interesting to refer to the past experiences of any of the big producing companies of the older school. One does not need a long memory to recall how crude and inartistic their first efforts in picture drama really were. Practically all of them were putting out pictures worse than the very worst that the later crop of producers ever dared to inflict upon the public. But one by one they woke up, saw the light and began to develop true art. Some of them may not have realized at the time how much artistic progress they were making, but the directors of their productions knew, and the improvement went forward. Incompetent men in charge of their production either learned the truth or were dismissed and their places were taken by others who were more able to get into harmony with artistic ideals, so that now every old company in the business prides itself on its efforts to achieve artistic results not only in photographic quality, but also, and more particularly, in the way of dramatic art.

* * * *

It will therefore be seen that the newer lot of producers—those of one or two years' standing—are going through precisely the same experience as their older rivals in the business. Some of these men have come into the business by way of the exchange end, some by way of the exhibiting end, and some by way of the photographic and mechanical end, but one and all are bound to go through the same experience. If they remain permanently as picture producers they must learn that they are producing dramatic art and not mere merchandise at so much per foot. If they continue to refuse to learn it their fate in the business is as sure as the rising and the setting of the sun. Temporary success by reason of being fortunate in the selection of an artistic director will not avail the blind producer unless he learns how to pick another artistic director when the first one happens to leave his service.

* * * *

So it is that THE MIRROR, on behalf of all those who are convinced that motion picture drama is a legitimate branch of dramatic art, hails with pleasure the advent of Daniel Frohman as a motion picture producer. He at least will not have to learn grudgingly and painfully the lesson in art which has been outlined in preceding paragraphs. And following him, we may expect others from the regular stage producing field who will come into the picture business with minds prepared to comprehend the truth. With the artistic enterprise which these gentlemen will bring into the field in competition with the highly developed product of the better established companies already in operation, there will be no room left for the incompetent, faking, trading elements that has been successful in gaining a precarious foothold in motion picture making.

THE SPECTATOR.

ORMI HAWLEY

A Popular Leading Woman of the Lubin Players

ESSANAY PLAYERS ENJOY HORSEBACK.

The members of the Essanay Company, now working in the famous Wisconsin Dells, find that horseback riding is one of the finest recreations in the world, and early each morning they can be seen mounted and galloping off up the road leading to the picturesque Upper Dells, or that leading to the Lower Dells. In this famous region a person can ride for many miles through beautiful canons and the famous wooded retreats so well known to tourists who spend each Summer at the Dells. It is always a race to see who returns to the hotel first, and so far Martha Russell, a splendid horsewoman, and Francis X. Bushman, have carried off the honors. The other members are all first-class riders, and these two may be dethroned from the exalted pedestal before many more weeks elapse.

BLANCHE WALSH IN "RESURRECTION."

Blanche Walsh is the next player from the legitimate stage to announce her appearance in pictures. She will appear in a three-reel production of Resurrection in the role of Katusha, in which she first appeared in New York in 1903, and subsequently made a great success throughout the country. The play has been under her direct supervision, and the players supporting her have assumed their various characters on many previous occasions, both in this country and Russia. The production has been staged after drawings by Messrs. Keenan and Pastarnak. The cast includes the Russian Imperial Troupe of Players and the famous Russian Dancers. Miss Walsh is reported as being eminently satisfied with the production in every way.

FILM OF OLYMPIC CHAMPIONS.

The Powers Company will release a split reel, showing all the winning American Olympic athletes July 24.

NEW HOUSE FOR BATAVIA.

BATAVIA, N. Y. (*Special*).—Ground was broken last week for the new amusement structure for Batavia, N. Y., to be erected on the old First Baptist Church lot on Jackson Street. John Pickert, of Batavia, signed the contract for the erection of the building, which is to be called the Genesee Building and Operating Company. The contract price is close to $25,000. Mr. Pickert has sublet the mason and brick work to John Lennen and Son, of Niagara Falls.

On the main floor there will be a moving picture theatre and the second floor will be devoted to a bowling alley. There will be no offices on the second floor.

James F. Corbett, who leased the entire building, has sublet the structure to the Bison Athletic Amusement Company, of Buffalo, a corporation with a capital of $150,000, which will operate the amusement features. John G. Floss, of Buffalo, is president of the amusement company, which conducts two amusement enterprises in Buffalo and one each in Erie, Pa., and Jamestown, N. Y.

JAMES H. KANE.

HELEN DUNBAR

Popular and Talented Actress with Essanay's Eastern Stock Company.

WILLIAM RUSSELL

Member of the Thanhouser Stock

LUBIN STOCK IN MAINE.

The Lubin Stock Company, under the management of General Director Barry O'Neil, are now in Maine, where they will spend the Summer. The personnel of the troupe includes Barry O'Neil, the general director; Harry Myers, Charles Arthur, Peter Lang, Richard Morris, Martin J. Faust, M. Shannon Fife, Ethel Clayton, Mrs. George W. Walters, Mrs. E. Middleton, Mrs. Florrie Lang, Marie Wierman, Anna Berry, Bessie Stuart, and others comprising a company of thirty.

Three touring automobiles have been taken along and ten complete sets of interior scenery and props. The railroad equipment for the journey consists of two standard Pullman coaches, one day coach, and three baggage cars. At Portland the company have taken possession of a large tract of land, a yacht and yawl, which have been chartered for the season.

HOUDINI IN PICTURES.

Houdini, who is termed the handcuff king, and who has recently concluded an engagement at Hammerstein's Theatre, New York, posed before the motion picture camera Sunday morning, July 7, when he was handcuffed and shackled, nailed in a box, which was tied with ropes and chained, and thrown into the East River. It was the original intention to put the box off from Pier 6, but the police interfered, on the ground that it was giving a Sunday performance. A tug was then hired for the purpose, and with representatives of the Gaumont Film Company and newspapermen, the event took place further out in the bay. A minute after the box struck the water he appeared above the surface. One drawback to pictures of this kind lies in the fact that photographic illusions are so easy that the public is apt to be skeptical.

SCENE FROM "ROBIN HOOD"

Spectacular Feature Production by the Eclair Company, Soon to Be Released

SCENE FROM "IN THE BROTHER'S DEFENSE"

Majestic Release of July 16. Herbert Prior, Paul Scardon, and Mabel Trunnelle

BUFFALO BILL FILM CONTROVERSY.

Messrs. Cody and Lillie Sued by [Film] Company for Damages.

The latest development in the legal controversy between the Buffalo Bill and Pawnee Bill Film Company and Colonel Cody and Major Lillie is a suit for damages in the sum of $100,000 brought by the film company in the New York courts.

It will be remembered that recently Colonel Cody and Major Lillie asked for an injunction against the film company, restraining the company from producing the Buffalo Bill Wild West and Pawnee Bill Far East motion picture film. The injunction was denied and Major Lillie then sent to the press a statement that, nevertheless, all exhibitors showing the film would be held to an accounting.

To this the film company has responded with the suit for damages, referred to above, claiming that the threat of Major Lillie was an act of intimidation intended to frighten exhibitors from using the film which the New York court had decided virtually that they had a right to issue for exhibition.

The film company has further prepared bonds in the sum of $1,000 each, which it gives to exhibitors to indemnify them against any possible loss that might result from Messrs. Cody and Lillie carrying out their threat to sue individual exhibitors.

Al. Lichtman, general manager of the film company, in stating the company's side of the controversy, said:

"We understand that Buffalo Bill was offered $3,000 a week for thirty weeks to appear in vaudeville with a one-reel motion picture, entitled The Life of Buffalo Bill, but he was unable to accept this offer, on account of the contract existing between the Buffalo Bill and Pawnee Bill Film Company and Major Lillie and Colonel Cody, giving the former mentioned company the right to produce all moving pictures pertaining to the Buffalo Bill Wild West and Pawnee Bill Far East shows. Buffalo Bill and Pawnee Bill tried to annul this contract with the film company through the Supreme Court, and prayed for an injunction to stop the sale of The Life of Buffalo Bill, which Justice Gerard denied on June 14 and upheld the Buffalo Bill and Pawnee Bill Film Company in their claim to all pictures pertaining to the Buffalo Bill Wild West and Pawnee Bill Far East shows."

The film company also gives out for publication the following statement from its attorney, Waldo G. Morse, of 10 Wall Street, New York:

BUFFALO BILL AND PAWNEE BILL
FILM COMPANY,
145 WEST FORTY-FIFTH STREET,
NEW YORK CITY, N. Y.

Gentlemen.—In reply to your inquiry concerning the letter purported to be signed by Major Gordon W. Lillie, as manager for Buffalo Bill's Wild West and Pawnee Bill's Great Far East Company, published in the *Moving Picture World*, issued July 13, 1912, I beg to advise you as follows:

1.—It is true that Colonel Cody and Major Lillie caused a notice to be served that they appealed from the order of Justice Gerard, denying their motion for an injunction, but the time to prosecute the appeal has expired by lapse of time.

2.—The attorney for Colonel Cody and Major Lillie has written us to the effect that they wish to serve an amended complaint. This is practically an admission by their attorney that their action now pending would fail.

3.—From an examination of the contracts and the facts in the case, I advise you that you have the sole and exclusive right to produce, manufacture, sell, license, and exhibit the picture, Life of Buffalo Bill, and you may make contracts with your customers accordingly.

4.—I consider that the statements contained in the published letter of Major Lillie are libellous, as against your company, and pursuant to your instructions, will proceed to prepare the necessary papers for the purpose of instituting suit on your behalf by reason thereof.

Very truly yours,
WALDO G. MORSE.

The claim of Colonel Cody and Major Lillie is to the effect that the film company failed to carry out its contract with them. This the film company denies, declaring that it paid cash in advance for the film rights.

State rights are being sold by the film company, each purchaser being protected by bond.

A CLASH OVER "THE MIRACLE."

A. H. Woods Has American Rights for Picture Exhibition, but the Film Is in Kinemacolor—Trouble Ensues.

A peculiar state of affairs appears to exist in the matter of the motion picture reproduction of The Miracle. A. H. Woods originally purchased the American picture rights of the Reinhardt production. The film, it is said, is by the Kinemacolor process, and the Kinemacolor Company of America claims all the American rights for motion pictures by this process.

Recently William Hammerstein announced that the Kinemacolor Miracle would be exhibited on Hammerstein's Roof, commencing Labor Day, alleging a contract with the American company through its president, Henry J. Brock. To this Mr. Woods responded that he had the exclusive American rights of The Miracle direct from the producer and would be the only one to exhibit the picture.

To clear up the matter, a representative of THE MIRROR interviewed Henry J. Brock, of the American and Canadian Kinemacolor companies, who explained the situation substantially as follows:

"Mr. Woods," as I understand, "purchased the American picture rights for the Reinhardt Miracle from the producer in Germany. Having seen exhibitions of Kinemacolor on the other side, he or his representative insisted on having the pictures made by our color process. Charles Urban happened to be in Germany at the time and the contract was accordingly closed with him for the 'taking' rights and the films were made. The work was done by the French Kinemacolor Company.

"In all this, we, the American company, had no part. We hold the exclusive rights in America and Canada for all Kinemacolor pictures and their exhibition, and if Mr. Woods shows the Kinemacolor Miracle, which is the only motion picture of the spectacle that has been taken, he will have to do it by arrangement with us."

Asked about the claim of Mr. Hammerstein that The Miracle would be exhibited on the Hammerstein Roof, Mr. Brock replied:

"No, we are not intending to exhibit The Miracle on Hammerstein's Roof. We have a contract at $1,000 for the week for a regular Kinemacolor exhibition on Hammerstein's Roof, but the pictures will not be the Reinhardt Miracle. This will be the first time, I believe, that the Kinemacolor will be seen in a vaudeville entertainment, and the highest price, I am also informed, ever paid for motion pictures in vaudeville."

It is understood that a contract has been drawn by which Mr. Woods and the American Kinemacolor Company would come to terms, but Mr. Brock had not seen the paper and knew nothing of its contents when he was seen by THE MIRROR representative. However, he did not say an arrangement might not be reached.

SCENE FROM "THE TRUE LOVE"
Reliance Subject for Release July 11, Presenting Gertrude Robinson

LETTERS AND QUESTIONS.

Answered by "The Spectator."

"K. C. B.," of La Crosse, Wis., is in a quandary because The Spectator has advised so strongly against photoplay novices paying money to "scenario schools," when she, as one of the novices, knows "just absolutely nothing of the ropes" and the schools offer to tell her all about it for $10. A good way to settle the matter would be for her to send the $10 to the "school," and after she has studied the lessons ask herself if she knows any more about it than she does now. Maybe the schools can teach her something, but The Spectator doubts it. All any school can do is to give her a few pointers on form. They can give her no ideas, and it is ideas that sell photoplays. The Spectator saw a mere synopsis of a photoplay the other day, about two hundred words all told, that sold for $75, and the company was glad to get it, because it was a novel and thrilling story. Nevertheless, form is a good thing, and some companies insist upon it and will furnish printed models to go by. Let "K. C. B." write to all the companies for information on the subject, asking if they furnish any printed instructions for writers, and she will get more good results for a few two-cent stamps than all the schools in the country will give her for their $10, $25 and $50 tuition fees. If that isn't enough, she can buy Epes W. Sargent's book or the newest book by Mr. Hoagland of the Pathe company.

"Mrs. E. D.," a Brooklyn subscriber of THE MIRROR, disagrees with recent Western readers about Gilbert Anderson. She writes that she doesn't see enough of him in pictures, he "is so very interesting" and the scenery is "so beautiful." She wants to know why the Western Essanays are not longer. The reason why all motion pictures of a single reel are no longer is because the tin box in which they are shipped will hold only 1,000 feet of film approximately and the projecting machines are made to accommodate only that length of film.

"H. Q.," of Jersey City, thinks THE MIRROR gets better with every issue, and that the individual who wanted the Letters and Questions department abolished should have himself examined by an alienist. "H. Q." proves that she has sharp eyes by calling attention to a doubling of parts in an Essanay picture, The Laurel Wreath of Fame, in which the actress who played the part of the mother who died appeared later as one of the admirers of the son.

"D. C.," Denver, Colo.: There is no way that THE MIRROR will inform you as to the names of Biograph players, so, as President Taft would say, we will call the incident closed.

The editor of *The Photoplay Author* (published monthly in Chicopee, Mass.) writes that he doesn't care a —— whether he receives an answer or not, he is going to write to The Spectator whenever he feels like it. That's the best way to write to The Spectator when expecting an answer by mail. Just write when you feel like it, and he'll answer when he feels like it.

"H. J. W.," New York, thinks that the reader who failed to find out where Arthur Johnson pictures could be seen, or rather found out they were not being exhibited anywhere in New York on the days inquiries were made, must have asked for information from Independent exchanges. "H. J. W." is quite wrong. The inquiries were made of the General Film Company. However, MIRROR reviewers manage to see them pretty regularly.

Here is an enthusiastic Augustite whose predictions we sincerely hope may come true. It is Waldo C. Rice, of Buffalo, N. Y., and he writes as follows:

> You can expect to hear from me again because you didn't put in the *full* letter I wrote you some time ago in praise of Edwin August. I think that the space in THE MIRROR could not be used to better advantage. Nevertheless, I hope this one will be seen word for word in its turn. Mr. August is now a "Universalist," that is, he is under contract with the Universal Film Company, and not until we get three or four reels a week featuring Edwin August will they realize what a grand thing they have accomplished in securing his services. I may be putting it on a little thick now, but just let the public get a good line on "Edwin August Films" and if I

am not mistaken he will become a second Costello, only to banish "the first" later. Perhaps you wonder where I get all this information? Well you see I keep tab on this August person every day of the week, and if anybody knows just what he is doing or is going to do I think I have as good an idea as the most. I like him and that's the simple reason I make it my business to follow him up so closely. And don't forget he will teach people to like him—very soon. Just congratulate the Universal Film Company for me, will you? Now for the first Edwin August release. You'll have to find a new word to replace "feature."

"S. A. B.," Brooklyn: The reason Arthur Johnson has not been seen lately in comedies with Florence Lawrence is because Mr. Johnson remains with the Lubin company and Miss Lawrence is heading her own company in the Universal combination. Players do not move about from one company to another indiscriminately, but are engaged sometimes for stated periods and usually during mutual consent. It would surely be pleasing if our favorites could always appear together in the same films, but as each individual player must come to an agreement with the employing company it would not be possible to always pair them off to suit the "fans."

"C. B. W.," of Brooklyn, has a suggestion to make in regard to the winners of the recent review contests in THE MIRROR, writing as follows:

As your review contests are closed I would like to make a suggestion. I have noticed during your contests that some of the writers have had their names on the honorable mention list a number of times, and if I am not mistaken I have seen some of the names win prizes. Would it not be a little encouragement to those people who have tried so hard to have a mention made at the end of the contest of all those having their names on the honorary mention list a few times, and perhaps a special mention of any one being listed the most number of times, either on the honorary mention list or for a prize. If you doubt my being a Mirrorite I will send you my scrapbook of MIRROR clippings in regard to motion pictures only.

The suggestion may be a good one, and if any other readers indorse it it will be complied with. Regarding the scrapbook, send it over and let us have a look at it.

BLANCHE WALSH

Stage Star Who Will Appear in a Three-Reel Production of Tolstoy's "Resurrection," by the Marks Film Company

"B. K.," Warren, Pa.: The leads in The Trouble Maker (Thanhouser) were Florence La Badie and William Russell.

"M. O. B.," New York: The question asked has been answered so many times that it would appear that you should have seen it. Yes, Fritzi Boss is the sister of Yale Boss.

Miss Schwetz, who writes in such strong praise of Florence Lawrence and who wonders why THE MIRROR has not published the portrait of that talented and charming actress recently, will no doubt be pleased to learn that Miss Lawrence has not been forgotten by THE MIRROR and her portrait will soon be in evidence in a way that will please all her friends.

"Joe C.," Atlanta, Ga.: The 101 Bison company is operating at Santa Monica Canyon, Cal., at which place the two subjects you mention, On the Warpath and His Message, were made.

"M. E. C.," Burlington, Vt.: Florence Turner is again appearing regularly in Vitagraph pictures. She never left that company and consequently cannot be said to have returned to it. She was sick, however, for about a year, being able to appear only occasionally, and spending much of her time in California, where she so far recovered that she is now said to be in excellent health. (2) Florence Lawrence is now heading her own company, the Victor, which releases through the Universal.

"E. H. B.," Washington, D. C.: No, THE MIRROR has never published a portrait of Miss Bernard.

Dixie Hart, writing from Los Angeles, prefaces a series of questions by asking that a portrait of Helen Costello appear soon in THE MIRROR. (1) The sister to the crippled girl in Western Hearts (Essanay) was Miss Loveridge. (2) Yes, Brinsley Shaw appears to be with the Essanay company, judging from late releases. (3) Alice Joyce is working in the New York studio of the Kalem company. (4) Karlyle Blackwell is in the Glendale division of the Kalems. (5) Yes, Arthur Johnson still plays for the Lubin company, appearing recently in A Husband's Awakening, The New Physician, The Spoiled Child, and The Stolen Ring.

LARGE HOUSE IN COLORADO SPRINGS.

COLORADO SPRINGS, COLO. (*Special*).—The New Princess moving picture theatre opens July 15 at Colorado Springs. This theatre was built by C. S. Gambrill for the Princess company, of Denver, and is the most modern theatre of its kind in the city, being equipped with all modern conveniences and with pipe organ. It has a seating capacity of 1,050. The lease is for five years. F. P. WILLS.

VIEWS OF THE REVIEWER

The sub-title still continues to stand in the way of the best dramatic delivery in the photoplay. The producer's fear that his story will not appear clear to the average spectator is evidently causing him to use undue caution in this respect, but the overuse of interscriptions, captions, or sub-titles is primarily the cause of much of the present-day dryness and lack of vitality in picture production. Even when a director has been careful and painstaking enough to tell his story clearly and vividly by definite, concise action, titles are somehow thrown in by some unscrupulous adviser, whose mind is not open to the fact that the average spectator of to-day is a person of greater intelligence than he is often given credit for.

If a person does an explicit action in life it is generally understood by those who witness it, and the same rule holds good upon the screen. A person's actions are often more readily understood than his words, for action is a fundamental thing of all ages and races, used and comprehended by all. The insertion, therefore, of titles explaining that something is about to be done and then following with a scene in which the characters do the action indicated, is not only ridiculous to the average spectator but a procedure which spoils the dramatic sense and strength of the plot, since it ultimately destroys suspense and possibly the making of a dramatic climax.

Yet obvious as this fact is, it is an error which hardly a picture in the field is without. If such a title must be used, it would seem to be vastly more logical that it should appear with the necessary information and that the story should go on from this point without illustrating the title by a series of animated portraits. The title establishes a fact, and the spectator is waiting for the next move of the plot, and it is only a test of his patience to carry him through facts of which he is already aware. If the title must be used let it be used as an adjunct toward taking the story forward. Such a use of titles, however, is hardly productive to the best dramatic effort, since it is the purpose of the picture to tell its story in action.

Another habit the title fiend has is announcing a fact far ahead of the actual occurrence. Sometimes several scenes will elapse before the action indicated really appears. Naturally, such a procedure rather kills the intervening action, as the spectator is looking for the condition referred to in the caption, which in most cases proves to be entirely unnecessary. The place for a title to appear is in its proper sequence and place in the story, but it is a simple truth not always pursued. To be sure, circumstances may alter cases, but a necessary point to a story, be it expressed in action, title or word, is obviously just at that point where it naturally occurs, and unless this natural order of events be followed, there is either a halt or confusion in the progression of the picture. It has been sometimes argued that remarks at a certain point might break in upon the action of a scene, but if it is a necessary wedge at that point of the plot belonging at that particular point, it occupies as necessary a place as a particular brick in any foundation.

The effort of the conscientious producer to do away with titles as far as possible, and to tell his story by action alone must always result in vastly more satisfactory pictures from a dramatic point of view, for by their absence the element of suspense in action is permitted to enter, and climaxes of situation and incident both in scene and in the play, as a whole, are allowed to develop with a certain ease and naturalness before denied. Accordingly the film becomes eminently more dramatic and gripping.

In the photoplay the spectator is occupied with what the characters do, not what they say or the title says they are about to do or are thinking of doing, and while it may be claimed that to place all thoughts and movement of plot into action requires too much ingenuity, and that it cannot always be done, a study of the motion picture from the various producers belies this statement, as there are very few thoughts and actions which have not already been placed in action by different picture producers, including ideas of intricate and subtle thought.

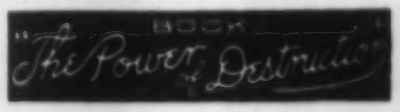
The continued title of joined clauses between scenes is often an effective means of gaining continuity and progression, but like all other methods this may be abused in use when it is not necessary or when the thought may be expressed in explicit action. Conversation on the screen often enlivens the situation, but it will be found that the most satisfactory title is the one which deals with the abstract rather than the concrete statement. When a title is thrown in because the action of the play is broken, generally due to bad construction or unsuitable plot, the title which tells as little as possible and merely suggests the condition appears to be the most successful.

No doubt the indiscreet use of titles in the majority of cases is due to the fact that many minds have been producing the picture, or it has been left to the office boy or some person who has had little to do with the producing of the picture itself. Assuredly this end of the assembling should be given to the originator of the film, or to some one who has worked along with the production and who has absorbed the intention and full meaning of the play. The title undeniably is just as necessary part of the picture as any other element of the film in its dramatic significance and its effect upon the spectator, and until producers learn more of its use and abuse the dramatic vigor and interest of their pictures must suffer accordingly.

In passing, it may not be amiss to speak of the main title of the film. Judgment is sometimes wanting in this respect, for almost the same reasons displayed in the sub-title. The main title of the film might be termed the advertisement of the film arousing curiosity of what is to come, indicating the story in suggestive and appropriate headline. The obnoxious title which exposes the entire plot is too frequently in evidence. Unfortunately, it gives away the idea of the whole picture, breaks the suspense, and the spectator's only pleasure is in watching the details. Vague and irrelevant titles there may be, but the worst offender is undoubtedly the title that virtually gives away the story before it is seen, showing somewhat of a lack of imagination and thought on the part of the producer using it.

The same error is seen in the advanced synopsis of the manufacturer. The story is told in full, rarely leaving much to the imagination, and thus stilting the curiosity and interest of the reader when the picture appears upon the screen. Then he requests the exhibitor to play this synopsis out in front of his theatre for the spectator to read before witnessing the film. Again, he confesses or fears that his story has not been properly or clearly told, and, furthermore, he wishes to rob the spectator of the healthy enjoyment he may derive in watching the unraveling of the plot in logical suspense. It is plainly denied him, if he reads the average advance synopsis. It is a method few theatrical producers would consent to and any thoughtful playwright would strenuously fight. The exhibitor is little different from the spectator in this respect.

THE REVIEWER.



Reviews of Licensed Films

Man's Genesis (Biograph, July 11).—This film is a remarkable psychological drama based on the Darwinian theory, and it is produced with wonderful art and deep conception of the subject. The cave men of the prehistoric days are shown with startling effectiveness, and every detail has been carried out with great care. The excuse for harking back to the dark ages is given in the introductory incident of an old man seeing a little boy about to strike a little girl with a stick. The old man, in whose charge the children are, argues with the boy that the time when might was right has passed, and he then tells the children the story of the primeval cave men. It was before man had commenced to reason. Weakhands had no show as a suitor with such giants as Bruteforce around, for the prowess of a man was his ability to crush his enemies with no other weapon than his hands. So when Lilywhite, forced out into the dangers of the wilderness by the death of her mother, meets Weakhands and becomes his mate the happy home in the cave is wrecked by Bruteforce, who takes the woman for himself. Weakhands, raging helplessly in his cave, in his dumb way, hits by accident upon the idea of using other weapons than his hands. He fastens a stone on the end of a stick, goes to the cave of Bruteforce, and eventually, in a combat of marvelous realism, vanquishes that bully, much to the surprise of the other cave men. This is supposed to be the beginning of the reign of brains and the passing of the "might is right" rule in its earliest meaning. After the story is told to the children the little boy throws the stick away and becomes once more friendly with the girl. The picture is so far out of the ordinary as to be truly notable. The costumes and make-up of the players, with their covering of grass, the rocky cave-like nature of the settings, and the dumb, animal-like manner of the acting, are all so much in the spirt of the subject that the critic is silenced. The film should be seen and studied by every actor and producer in the business who an manage to do so. M.

White Roses (Essanay, July 4).—One is apt to find this little play a trifle too sentimental to be thoroughly convincing, and it also lacks strength and dramatic unity from the way it is told. Since it was the story of the man, the action should have revolved more around this character. Forcing the issues around the woman tended to destroy the development of the drama. The two leading roles are well played by Beverly Bane and Frances Cashman. On her way to join her fiancée and her subsequent marriage, the girl meets a man about to be carried away to prison. She gives him a number of roses in a rather forced way. Years later, after her marriage and the death of her husband, she is a poor woman in a tenement, and cannot pay her debts. She is about to be put out, when she goes to the landlord. She finds that he is the man to whom she gave the roses years before. He tells her that the gift started him on the right path, and he ceases to press his claim for rent. It is not what would be termed a highly convincing or consistent picture in character or truth of situation. C.

The Geisha's Love Story (C. G. P. C., July 9).—A decided novelty in the way of picture production may be found in this characteristic Japanese film in colors. It is to all appearances played by actual Japanese actors amid actual Japanese backgrounds. It is for the peculiar Japanese spirit displayed in the acting and the show of the life of these people that the film is particularly interesting. The geisha girl makes an appointment to meet her lover in the park for a sociable time with her family. While waiting for her lover, a man drunk from saki happens along, and becomes enamored for her. She seeks refuge in her house, and the fellow is sent off by the coming of the lover. He watches the pleasure making from a distance, and sends a note to the lover, telling him that his presence is needed elsewhere. After the lover's departure, his attack upon the girl is prevented by her benumbing his mind with more saki, and thus putting him to sleep, while at the same time she gains possession of the pin her lover had given her. The fellow is awakened by the departure of the company, and there is a fight between the old father in which he is mortally injured. The lover arrives, and there is another duel, thoroughly Japanese in conception, in which the drunken one is vanquished. It is a remarkably ingenuous and fanciful little tale, and much good drama is shown during its evolutions. C.

The Bugler of Battery B (Kalem, July 10).—The Kalem Company have presented another war story with their usual gusto and spirit. The novelty in this case is the holding of the headquarters by the bugler, who has been left in charge of the disabled cannon. When the Federals advance to take possession, he with the women of the house hold them off by sending vollies of shot from the cannon among them. The results of these vollies are scarcely convincing, although a certain amount of soldiers succumb, and the enemy retreats. The Confederates arrive, headed by General Lee, who makes the bugler a lieutenant, so that he is no longer laughed at for being a mere bugler—an idea which is rather overdrawn on the part of producer and actor. His weeping over the cannon because he was not taken to war also rather spoilt the conception of the part, especially as he seemed quite too big a boy for such an expression of grief. It is an interesting picture, but the fact that it is made to suit a situation is perhaps a little too apparent, and one feels that a little more real drama both in evolution and acting might be displayed in the presentation. C.

Hungry Hank's Hallucination (Kalem, July 10).—Hungry Hank is a tramp who has just stopped off from the vaudeville stage. He appears before a number of ladies sitting on a park bench. They flee before him, but he dreams that they return, and that each imprints a kiss upon him. He awakens to find a donkey nibbling at his whiskers. It makes an amusing surprise. C.

The Stolen Ring (Lubin, July 10).—Here is a good, entertaining story, which has been carried out with excellent progression and dramatic evolution, while the settings are of the usual Lubin distinction, the one in the hotel corridor being especially noteworthy example. It is also acted with finish and distinction if not always with subtlety. Arthur Johnson is the hotel clerk. Lottie Briscoe the manicurist, and Howard Mitchell the son of the hotel manager, who is played by Charles Brandt. The first scene is not altogether understandable from the action. The title indicates that the young man proposes, but refuses, but one would hardly interpret the scene in just that manner. The young man then becomes implicated in gambling debts, and when he inadvertently sees some valuable jewels left in the safe unguarded by the hotel clerk, he steals them, and the hotel clerk is accused. Meanwhile the young man has given a ring found in the stolen jewels to his sweetheart. She wears it to the manicurist, the sweetheart of the hotel clerk, who is out on bail until he can prove his innocence. The girl sees the ring. She informs her lover of the fact, and he traces the woman to her house. The title then declares that he arranges a meeting of all concerned. It would have been interesting to see just how he did this, since it was a necessary part of the drama. The thief is thus discovered. The film is apt to diverge from its central idea, and consequently suffers in unity and the two separate themes contained in the hotel clerk and his love affair and the son of the hotel proprietor with his troubles are apt to quarrel with each other to see which shall be supreme in the story. C.

A Bunch of Violets (Vitagraph, July 10).—While this little drama in which sentiment plays no small part offers no solution out of the woman's difficulty, as far as her husband is concerned, it presents a very interesting life's problem showing how the disappointed woman was able to bear her troubles more easily when the friendship of a little girl came into her life, remaining and taking the place of her own dead child. Julia Swayne Gordon plays the role of the actress with her usual depth of treatment and understanding. E. B. Phillips does excellent work as the husband and Zena Keife makes a delightfully charming portrayal of the girl. The star's life is unhappy because of the irresponsible life of her husband, but she is possessed with the idea that she must continue to live with him in spite of the protest of her friend, since he is the father of her dead child. A little girl is in the habit of bringing her a bunch of violets every day to the theatre, but on one of these days she is run over by an automobile, and she is taken to the hospital. Here the actress is summoned at the request of the child just as she is about to leave her husband for the other man. It brings her to a different resolution, and she declares that she cannot go away with him. C.

Pa Trubell's Troubles (Essanay, July 11).—Great originality of idea cannot be claimed for this picture, yet it affords certain entertainment. The assistant in a theatrical agency teaches Pa Trubell's daughter dramatic art and incidentally falls in love with her. Pa interrupts their various love-making scenes and the young man tries to smooth things over by declaring it is all a part of the play, but Pa Trubell puts him out. He returns in various disguises, and at length arranges with the butler to elope. Pa Trubell learns the truth from the butler, and lies in wait that night, but mistakes the butler himself for the young man and later his own son returning, while the young couple are on the way to the parson. When they return Pa Trubell learns that the young man is the one from whom his son borrowed money to help him, according to the action shown in the first part of the film, but not altogether understandable at that time. Naturally, the latter part of

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"ROCK OF AGES"

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"A LIVELY AFFAIR" } On the Same Reel — Tuesday, July 16

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THE GENTLE TOUCH OF CHILDISH FAITH AND GRATITUDE. It puts "Rube" right with himself and the rest of the world. A real Western Life Portrayal.

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THE KIND WE LIKE TO SEE. They are scarce nowadays. A daughter reclaims her father and enables him to redeem himself.

"ROCK OF AGES" Saturday, July 20

BY THE BILLOWY WAVES OF THE SEA. A young woman, regardless of calumny, holds fast to her life purpose. She dies blessed among women.

NEXT WEEK NEXT WEEK

"WANTED, A SISTER"—Perfectly natural. Monday, July 22
"THE ADVENTURE OF A THUMB PRINT"—Detective chase Tuesday, July 23
"MARTHA'S REBELLION"—Spunky. Wednesday, July 24
"THE BARRIER THAT WAS BURNED"—Amid Alaskan snows Friday, July 26
"THE LIGHT OF ST. BERNARD"—An ocean glimmer. Saturday, July 27

Special Vitagraph Feature Film—in Three Reels—"THE MONEY KINGS." Released through The General Film Co., Monday, July 15, 1912

the film, where the father mistakes the various members of the household for the young man is the more laughable. Howard Missimer is Pa Trubell, Mildred Weston is the daughter, Dwight Mead the son, and William Mason the teacher of dramatic art and the lover of the young lady. C.

Signal Lights (Essanay, July 9).—For a simple, smooth-going railroad story this makes an entertaining film, which has been well constructed and well told and acted accordingly, with Francis Bushman and Martha Russell in the leading roles, while Frank Dayton and Bryant Washburn play the tramps who rob the station. There are indications where the picture might have been made more dramatic in places, but perhaps it was the intention of the producer to keep it simple and in harmony with the character of the child. However, the film contains many wasted feet of film in which nothing of moment happens and in which a very commonplace incident is unnecessarily prolonged. Doubtless had these scenes been shortened more life would have been apparent in the film as a whole. The father is the station master, and while he is at the station he is notified that a certain train containing a valuable packet will not pass as usual. He drops the notice in front of the station, where it is found by two tramps. They enter and bind the agent, while they change the signal lights, which the producer succeeded in representing in colors. Accordingly the lights foretold danger to the train. The station agent's little girl, who in her previous visits had become interested in the signal lights and allowed to operate them, having been left alone by her mother, when called out by a neighbor, wandered down to the station. Not finding the father, she was moved to play with the signal lights and turn them back to their original position. Thus the tramps waiting in their ambush were frustrated. C.

The Vow of Ysobel (Selig, July 9).—While the direct plot of this photoplay is rather an old standby, it has been given such excellent atmosphere and character that it is an exceptionally interesting and vivid film, while the hackneyed situation of the fall over the cliff is so extremely well done that it becomes particularly impressive. The story, which has been effectively constructed in bringing out the character and humanity of the piece, deals with the revulsion of Ysobel toward the Spaniard her father would have her marry. A young Easterner happens that way who more strikes her fancy, and while she is out riding with him, he falls over a precipice. The Spaniard, who follows, refuses to rescue him, unless Ysobel consents to marry him. She does so to save the other man. Then the Spaniard becomes incensed for some reason, and takes a gang of men to the spot and tumbles accidentally to his death below, so Ysobel is free to make another vow and one more to her liking. C.

The Artist's Joke (Edison, July 10).—This is another of the merry and delightful unique comedies written by Harry Furniss, in which he plays the leading role of the country artist, the scenes representative evidently of England. His son has made up his mind to leave his father and seek a bride in the city, but a club of young lady artists appear and ask permission to paint a picture upon the estate. The permission is granted by the son, who proceeds to show the girl around himself. He is very much taken with her, and shows her the best place to paint the ruins, while the others are absent at lunch. The father happens along at this point, and, seeing the empty easels, decides to play a practical joke on the girls. He draws a caricature on each easel under the name of each girl, and leaves. Nell, with her easel, returns, and departs with the son without noticing the characters on the canvass belonging to the others. On their return they naturally blame Nell, and write a note on the back of a picture, dismissing her from the society. She is obliged to stay for dinner in the house of the artist, and is driven back to town by the son, who writes back to his father, asking him not to mail the letter to his chum in the city, expressing his desire to leave his father, as he has evidently found an interest in the country. As may be readily seen it is a characteristic little comedy, and it has received an excellent character in the presentation. Marv Fuller plays the role of Nell with her customary charm, while Willis Secord is the son.

Baby Betty (Selig, July 5).—The excuse for this picture rests on the slender thread supplied by a small girl, who holds up a battle between the South and the North. Outside of her little wanderings there is nothing in the story except a view of a few soldiers of each side riding to meet each other in mortal combat. Betty's father is a Confederate officer, and her mother is an invalid. The doctor orders wholesome food three times a day, and after the father has gone with his troops Betty picks up the note and takes it to the Union soldiers, carrying a Confederate flag over her shoulder. The Union soldiers give her the basket of food and send her home. Once more, however, Betty wanders away, and arrives between the lines just as they are about to fire. The opposing officers hold a conference, and decide that a truce shall be in order for an hour, so that Betty and her mother and the black nurse can be escorted home. The one interesting thing about the film is the odd fact that Betty can get most anything from the Union soldiers, even with a Confederate flag in her possession. M.

Pathe's Weekly (Pathe).—The series of pictures this week is quite up to the standard of this company, although probably many people interested in sports will think that better views of the Harvard-Yale Boat Race, at New London, Conn., which was won by Harvard, could have been obtained. Other pictures include Governor Mann unveiling the statue of General Stonewall Jackson at Lexington, Va., the commencement exercises of the University of Pennsylvania at Philadelphia, snowlike foam cast up on the beach at Melbourne, Australia, by a storm at sea, views of the Democratic national convention at Baltimore, Md.; fountain and statue of Frederick VI. unveiled at Brandenburg, Germany; Dr. W. F. M. Goss, University of Illinois engineering dean, making boiler tests at Coatesville, Pa., with a view of one of the boilers exploding, King George reviewing British troops in London on his birthday, and the Giants defeating Philadelphia on the Polo Grounds. M.

An Indian Summer (Biograph, July 8).—The characters in this drama are well played, the production is skillfully put on, and there are little artistic comedy touches that make the film all the more interesting. The story unfolds the loneliness of a very polite old bachelor, who seeks a pleasant boarding place, and finds one kept by a widow with a charming daughter. There are several characters in the boarding place who have little to do, but they do that little well. The widow and the old man are at once very much impressed with each other, but the man, in order to appear more youthful, sends for some hair restorer. Later, when he reads his mail to her, he feels that he cannot read her the answer to his hair restorer letter, and the woman, thinking he has heard from another woman, decides to make him jealous by cutting a photograph from a magazine to make him think she has a lover. The old couple become angry with each other, a condition of mind that lasts until they both get marooned after an outing on the beach in which the woman has been accompanied by her daughter and the girl's sweetheart. There on the rocks, surrounded by water, while they are waiting to attract the attention of rescuers, the woman reads the hair restorer letter and explains about the picture, and this is the one thing in the drama that seems improbable. Of course, it is all easy sailing for the old couple after they have been rescued. M.

Her Old Sweetheart (Vitagraph, July 8).—This comedy gives John Bunny and Flora Finch a chance to get in some of their excellent work, especially the latter, because Mr. Bunny appears in the story for a short time only. Bunny has struck it rich in the Klondike, and writes to the sweetheart of his youthful days that he is coming to renew the old ties. The maiden lady immediately makes preparations to regain her lost youth and improves her appearance to a certain degree. While she is out a burglar has entered the house, and the old maid, finding the servant struggling with the intruder, thinks it is her old lover, and she frantically seizes him from the grasp of the servant, despite the burglar's desperate efforts to get away. Just as the old maid is trying to pull the burglar inside the house, and a policeman on the other side of the window is trying to pull him out, Bunny arrives on the scene and becomes furiously jealous. The burglar is captured, and the old maid explains the mistake to Bunny by saying that the criminal was so handsome she thought it must be her old sweetheart. Bunny, as ever, is very good in the short time he has to make himself effective, and Miss Finch is excellent. William Shea is the burglar, Kate Price the servant, and Harry T. Morey the policeman. M.

Fate's Awful Jest (Vitagraph, July 8).—This film has a good, but rather gruesome idea, but it can at least be said that it teaches a moral and is also of interest to the spectator because it has excellent settings, most of which show scenes of the always fascinating circus surroundings. Michael, the ticket seller, loves the wife of Heinrichs, the owner of the show, and mistaking Mrs. Heinrichs's kindness for a return of his love he attempts to caress her, is beaten back, and discharged when the indignant woman tells her husband. Michael determines upon revenge, and plans to rob the circus van and then set fire to it. But, meanwhile, little Joey, the son of the proprietor, who has a wholesome fear of Michael, gets his pet elephant to guard the headquarters. This same elephant instinctively dislikes Michael, and when the latter is on the point of leaving the burning van the beast drives him back and keeps him prisoner until he has met the fate he intended for others. The scene in which the elephant keeps Michael a prisoner in the burning van is an especially telling one. Tefft Johnson plays the part of the circus owner, Rose E. Tapley that of his wife, Kenneth Casey appears as the son, Joey, and Lee Delaney as Michael. M.

Leah Learns to Dance (Cines, July 9).—Leah is not the most graceful person alive, and when the dancing master comes to teach her to dance, that her mother may take her to the coming ball, she is slow to learn, until the dancing master begins to whirl her around in a merry waltz. Then the spirit of the dance seizes her. At the dance she exhausts one man after the other and at last goes dancing out of the room with her partner, who becomes wound up in the hall carpet with her, all of which is not without its amusement. C.

The Gay Deceivers (Cines, July 9).—The two little milliner apprentices have two lovers. One is invited to spend the coming holiday in the country, while the other is told that her lover is coming with a goodly amount of eatables, which he desires her to prepare for their lunch. The one going to the country is asked to join the other in getting the meal and to ask her lover. Their lovers appear to be father-in-law and son-in-law. Their meeting is the amusement of the piece, while later their wives, who have bought hats at the millinery establishment, have them brought

BOOK "The Power of Destruction"

BIOGRAPH FILMS

Trade Mark. Trade Mark.

Released July 15, 1912

THE SPEED DEMON

(Farce Comedy.)

"The Demon" owns a "near" racing car and wishes to enter the Santa Monica races. He catches a boob, whom he induces to put every dollar he has on his, "The Demon's," chance of winning. He manages to get into the race and by the time he has finished the run night has fallen and the spectators have gone home. To say the boob backer was mad doesn't express it fully.

Approximate Length, 451 feet.

HIS OWN FAULT

(Farce Comedy.)

Brown holds the purse strings and it is like drawing teeth for Mrs. Brown to get anything out of him. He is always crying "cut down expenses." On the way to the office he meets Jenks, who is buying presents for his wife, it being her birthday. Brown, on the impulse of the moment, insists upon sending to Mrs. Jenks a beautiful silver bag, with his compliments. Did he dig up trouble for himself? Maybe.

Approximate Length, 549 feet.

Released July 18, 1912

HEAVEN AVENGES

The Unerring Justice of Providence

The old widower stricken ill, his daughter Ynez takes his place in the orange grove. The rich owner of the grove, while making his rounds, sees Ynez and is attracted by her beauty. A man of whims, he is in a measure infatuated with her. Being in poor health, owing to heart trouble, he is cautioned by his physician against undue excitement, hence none of his own household try to thwart him when he proceeds to fascinate the girl. Of course, his nature being capricious, he soon tires of the pretty senorita and the pledge he bestowed proves worthless. Fearing the scorn of her father, she leaves his house. Her former sweetheart tells her father of his suspicion and the old man goes to the orange grower, but he pleads in vain. It is then that both the boy and her father vow vengeance. Fate intervenes, however, for the man dies, a victim of heart failure. Later the poor girl is drawn back home where she finds a father's heart yearning for her return.

Approximate Length, 994 feet.

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home by the two girls, who then discover that their lovers are married men. Whether such actions on the part of two married men is a subject to amuse the vast majority is perhaps open to question. C.

The Foster Child (Vitagraph, July 12).—The substitution of one child for another is by no means a new plot, but it is distinctly refreshing to have an old story retold in such a finished way as this one is. It is not intricate, but the actors lose no opportunity of making the simple situations effective, and they exhibit no symptoms of playing to the camera. A rich heiress has married a man of low birth; but, fearful lest she shall lose her inheritance, she tells nobody but a servant. In a cabin in the mountains the next scene shows the girl widowed with a little son and the servant, so they decide to leave the child at the door of a neighboring childless couple, where the girl and her servant feel that the little boy will be well cared for. Then the young widow goes back to her world and marries again. Meanwhile the Caspars, with whom the little boy has been left, are blessed with a son of their own, and both become young men together, the foster child as a real aid to the old couple and their own son as a worthless fellow. The heiress, having become widowed again, seeks her son, and easily discovers the family with whom he has been left. But the poor couple, unable to spare the foster child, decide to substitute their own son, and the widow takes him away, although much more impressed with the appearance of the other boy. Soon she writes from the city, asking that the other one come and live with them, and the couple decide to let him go. He finds there that the worthless son has become a gambler, and one night, being caught cheating, he is shot, and brought home dying. The old couple hurry to his bedside, and there confess to the widow the substitution that they had made. James W. Morrison does well as the foster child, George Cooper plays Jack Caspar, Leah Baird is the heiress, Van Dyke Brooke is Mr. Caspar, and Mrs. B. F. Clinton is Mrs. Caspar. M.

A Mysterious Case (Eclipse, July 10).—The mysterious case, like all others of its kind, turns out to be quite simple when the explanation is offered, but meanwhile it is rather baffling. The story is well told, and it gives an opportunity for a few good bits of acting. Police Superintendent Margis is showing attention to a girl telegraph operator, and this condition of affairs is very displeasing to the girl and her father. The father is an unsuccessful inventor, and he finally decides to apply to his wealthy brother for money to carry on his experiments. The latter refuses aid, they have a noisy argument which attracts the attention of neighbors, and finally the inventor leaves the house without taking his hat. Next morning the wealthy brother is found unconscious in front of his safe, and, being unable to answer questions, the superintendent of police is only too glad to place the inventor under arrest. From here on the plot clears up rather too quickly. The wealthy brother suddenly becomes able to be questioned, and he explains that in climbing up over the safe for a book he lost his balance and fainted when his head struck the iron door. The inventor's daughter now appears and smooths out the quarrel between the brothers. The production is well put on and the actors have not fallen below standard. M.

For Valor (Edison, July 12).—It seems to be harder for some actors to play the part of a soldier than any other task that might be set for them, and for this reason many camp and battle scenes are lacking in that true-to-life quality that seems, indeed, all the more effective when it is attained. War does not take up all of this film, but it consumes a sufficient part of it to make the informed spectator wish that soldier life could be portrayed with more fidelity to detail. It may be only the manner of a salute, or the way a gun is carried and fired, but even these little slips, jar, and the illusion is lost to those who may happen to know. J. Searle Dawley is the producer, and he has done exceedingly well with the exception noted. The heroine has two soldier lovers, one popular with ladies, but a coward, and the other honest, but backward. As the troops are ordered to a foreign war, the coward, Brunton, becomes engaged to the girl, and the other man, Swanwick, is, necessarily, turned down. But the latter generously promises the girl that he will bring the successful rival back home safe. The troops depart, and the girl begins to wonder if she has chosen wisely. In strange lands they are ordered to attack the Island of Zankee, and in the heat of battle Swanwick remembers his promise and starts out to find Brunton. The latter has slunk away to a hiding place, where Swanwick finds him, and forces him to return with him. But while protecting the coward the honest rival is wounded. Brunton would leave him there and save himself, but at the point of the pistol the wounded man compels the coward to carry him. Brunton is hailed as a hero by his fellow soldiers, and is given a medal for bravery. Swanwick will not disgrace the regiment by betraying him, but he tells Brunton that when they return home Brunton must tell the girl the truth. So when the time arrives and both call upon her, Brunton is given ten minutes in which to clear the thing up. The girl asks about the medal, and when the coward would lie he finds the eyes of the honest man upon him, and the wretched truth comes out. Then the girl gives back his ring, takes the medal and pins it on the breast of Swanwick. The battle scene on the island is a little tame, and the escape of Brunton, carrying the wounded Swanwick, would be marvelous in a real fight, considering the position from which they started. Laura Sawyer plays the part of the girl, Richard Neill that of the coward, Brunton, Benjamin Wilson appears as Swanwick, and James Gordon as the colonel. M.

The Sheriff's Daughter (Lubin, July 11).—Here we are treated all over again to a form of Western melodrama that seems to be prodigiously popular with the producers. All the little thrills that have ceased to be so very much so are there, from the bold and jaunty hero to the girl who does the inevitable ride to protect him, only that in this case she seems to have been of little use except as an ornament, a sort of aid-de-camp to the rest of the scenery. Everything about the film is ordinary, story, acting, and production. The tale itself concerns one bandit, who holds up the Red Rock stage, and a reward is immediately offered for his capture. (Western sheriffs no longer seem able to capture their own bandits, so it is the proper thing to offer a reward.) A detective agency sends its best man to a bank in that district so that he can act as a messenger to carry the payroll of a mining company, now that the stage appears unsafe, and the sleuth promptly meets the girl. The mine manager proposes, but is turned down, which displeases the sheriff, who becomes especially angry when he learns that the girl favors the newcomer, whom the sheriff promptly suspects of being the bandit. But according to schedule the detective acts as the money messenger the next morning, the sheriff and his posse conceal themselves along the road, and the girl contributes her share of color to the melodrama by vaulting into the saddle and hurrying along in the rear. Enter the bandit. With conventional mask and his hair disguised by a new hat, the bandit appears in front of the team carrying the gold, but the sheriff's men fire, the robber drops, and the girl rushes up to fall into the arms of the detective. And of course the bandit, minus the mask, proves to be the mine manager. Edgar Jones is the detective, Fred O'Beck the sheriff, Clara Williams his daughter, and Franklin Hall the mine manager. M.

Down Jayville Way (Essanay, July 12).—It is very easy to overdraw country types in a rural comedy, and that is what has been done in this picture, although some of the humor still remains, and perhaps it is too much to expect that such a story shall not be overdrawn. Rural characters can be made funny without dressing them up in coats that end at about the elbow height. In other respects the comedy is fetching. Joanna, the farmer's daughter, has two suitors, and this pair of young farmers engage in several disputes with their fists over the possession of the prize. The situation becomes more tense when Joanna finds that she does not know which she loves the better, so the father steps in and decides that the better man shall marry her. He puts the young men to several tests, such as shooting and jumping, but they come out even in each case. Then the old man resolves that the one who can get the parson first deserves the girl. Here again it is a dead heat, but the parson comes to the house anyway. The problem is still unsettled when the minister clears up all doubt by taking the parents into another room and asking for the girl himself. The parents agree, so does the girl, and the couple slip away in search of another parson. The discomfited swains see the carriage disappearing, and, each having bought a ring, they find their two former sweethearts and after much arguing they succeed in patching things up all around. Howard Missimer and John Steppling play the "boob" lovers, Eleanor Blanchard and Mildred Weston the girls they finally get, Lily Branscombe the farmer's daughter, Harry Cashman the farmer, and Helen Dunbar the farmer's wife. M.

His Masterpiece (Selig, July 11).—Spectators will follow with much interest the fortunes of the old musician who did really realize part of his life's ambition. John Schmidt loses his position in the theatre orchestra and, unable to find other work, he decides to devote himself to the composition of his masterpiece. This he does after many interruptions, one of them being the removal of his piano on account of his inability to pay for it, and another his ejection from his room for the same reason. He sleeps on a park bench and dreams of the success of his piece, but the next day he is struck by an automobile, and the precious manuscript remains on the road, while the aged musician is taken to a hospital. A man finds the manuscript, and takes it to the theatre. There it falls into the hands of the unscrupulous Hubbard, who changes its name and has it produced. The old musician, now on the road to recovery, leaves the hospital and sees the notice of production. With his last piece of money he buys a seat in the gallery, sees his own grand opera produced before an enthusiastic audience, and dies in his seat as the curtain falls. The story is well told, and it is one that easily gets over. More smoothness of production would have increased the effectiveness. M.

Max Makes Tonic (C. G. P. C., July 12).—This farce picture is well worked out and contains a good many laughs. Max Linder rather overdoes the drunk act, but that is only to be expected, and for a low-comedy idea the producer has turned out a film that will be appreciated by many spectators. Max finds himself in need of a tonic after an illness, and the doctor prescribes a Bordeaux wineglassful of wine three times a day. One proves to be enough, however. The servant finds a glass marked "souvenir of the Bordeaux," and Max takes that full, the glass holding about a quart. Then he starts out on a marvelous series of adventures. At every turn he insults people and they challenge him, an exchange of cards always taking place. It so happens that the invalid gets the cards of three important personages. In turn he meets three gendarmes, each of whom, impressed by the name on a card, takes him to a different house. He is always in the end thrown through a window, and being ejected from the last of the three houses he falls upon the heads of the three gendarmes to whom he has given cards. These three angry ones produce the pasteboards, find that they have been humbugged and proceed to handle Max with much vigor. Max's evolutions during his "jag" are many and laughable, and the old idea of burlesquing the actions of the gendarme is also used with good effect. M.

Aunty's Romance (Vitagraph, July 13; Savoy Theatre).—The simple recital of the romance of an old lady and how it was spoiled is here set forth as the means of bringing an ambitious girl back to her lover. The plot is free from complications and boasts of nothing new, but the acting is very good, and the result is a very pleasant film, and one that teaches a good lesson. The young man, Stephen, finds upon his father's death that the supposed rich man was bankrupt. This, in honor bound, he tells to his fiancée, Doris, who gives him back the engagement ring, and tells him she will not marry him until he has become a successful business man. Her aunt, on learning of this, tells Doris that she was at one time in love with Stephen's father, but they quarreled, and the old lady never married. Stephen goes to work in a factory, and one afternoon on his way home he discovers that the aunt has fallen outside her home and seriously injured herself. He carries her inside and gets the doctor, but the latter says there is no hope for her. The sight of Stephen recalls to her mind what might have been if she had married his father, and before she dies the scenes go through her mind. With her death both young people fall weeping over the form of the old woman, and when they look up into each other's eyes the girl decides that she wants the young man more than ever. Maurice Costello is fine as Stephen, Florence E. Turner is her old self as Doris, Mrs. Mary Maurice is splendid as the girl's aunt, Harry Morey is the doctor, William Shea the attorney, Ed. Thomas a servant, and Dorothy Kelly a stenographer. M.

Picturesque Darjeeling, India (Edison, July 13).—This series of views contains some very good ones of this town in the Himalaya Mountains. It includes a market scene, the Bhutanese men, Thibetan women dancing, and a splendid view of the snowcapped peaks in the distance, including Mt. Everest, the highest mountain in the world, 45 miles away.

Madame De Mode (Edison, July 13).—This delightful comedy reveals a situation that is quite common in the newspaper offices of the country, although it is probable that the unsuspecting subscriber does not know it. A young woman has a bashful lover, and, despairing of getting Harry to propose, she writes to Madame de Mode, who conducts an "advice to the lovelorn" column, for instructions. Madame de Mode turns out to be Harry, and he gives full directions, so that the next time Harry calls the young lady is fully prepared. She does everything that she has been told to do, even to fainting in Harry's arms, and then it is all settled. The wedding is held on scheduled time. Harry finds on the floor in his bride's home the newspaper clipping with the love directions, and later the boys at the office send a present with a letter to "Mr. and Madame de Mode." Of course, explanations follow, and the bride spends an embarrassing two or three minutes, but love conquers after all. The story is well done and funny enough to get many laughs. William Wadsworth plays "Madame de Mode," Bessie Learn is the girl, Walter Edwin her father, and Mrs. C. Jay Williams her mother. M.

(*Continued on page 33.*)

THE HOUSE OF
SELIG

July 29th
The Three Valises
A decidedly unique and dramatic story of mistaken identy and dual personalities. Original in plot and cleverly acted. The photography is excellent and abounds in double exposures. A good feature.
About 1000 feet

July 30th
The Peculiar Nature of the White Man's Burden
A thrilling story of the days when whiskey was not allowed in the Northwest Territory. "Bootleggers" and members of the R.N.W.M.P. match their wits against one another in dramatic form.
About 1000 feet

On the Way
The Count of Monte Cristo
In three reels.
Greatest of all Selig Spectacular Melodramatic Productions.
KINGS OF THE FOREST
In two reels.
Selig's Greatest Wild Animal Masterpiece.

Aug. 1st
Officer Murray
The thrilling story of how a policeman lost and rewon his star. One of the most thrilling feats ever photographed occurs in this picture. From the roof of a blazing building Officer Murray is rescued with the aid of a steel worker's derrick.
About 1,000 ft.
A Great Feature

Aug. 2nd
The Wreck of the Vega
A dramatic, educational subject showing how big wrecks are salvaged—see the divers, clammers, etc., and the great scene in which the huge ore boat is blown to atoms. On the same reel with
The Right Way and the Wrong Way
An out-of-the-ordinary educational subject showing the right and wrong way of alighting from cars, extinguishing fires, etc.
Combined length about 1000 ft.

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BERNHARDT AS QUEEN ELIZABETH

Notable Feature Subject Reviewed—Other Reviews of Feature Subjects Just Released.

Queen Elizabeth (Famous Players' Film Company, Lyceum Theatre, July 12).—Sarah Bernhardt made her initial New York appearance as Queen Elizabeth for the motion picture at a press exhibition at the Lyceum Theatre on Friday afternoon. The drama, in which she has been playing the title-role during the last season in her Paris theatre, has been placed in three reels, and associated with her are the other members of the original production, while all the accessories in the way of settings and costume are taken from the original production. The forged letter by the Earl of Nottingham and Lord Bacon, as well as the decree given by the Queen to Essex making him Lord Lieutenant of Ireland, and his subsequent death warrant were lent for the production by the British Government. The film is a particularly impressive one from the dignity with which it has been put on, the sumptuousness of the settings, and the polish and truth evinced in the respective portrayals of the various artists. Loui Tellegin is particularly convincing as Essex, Mlle. Romain is the Countess of Nottingham, and M. Maxidian the Earl of Nottingham.

One is able to gather a very excellent idea of Madame Bernhardt's stage interpretation as she appears in the picture, though there is always the lack of her voice, which is indeed the most wonderful feature of her art. Yet one is made to realize the depth and subtlety of her action, and the film becomes most valuable for this very record. The manner in which the film is constructed, however, does not enable one to judge at all times the powers of Bernhardt or her associates as it becomes at times a mere photographed stage production. That is to say, it is what is known as the "talky picture." The characters sit and talk at each other without explicit action, which carries forward the movement of the story. Accordingly much good expression may be lost to the spectator. The climaxes of a scene on the stage may oftentimes be made by the conversation alone, but in the picture the climax of a situation must be developed by the action alone. A set of players talking vaguely at something and suddenly doing something definite is not suited to motion picture drama. Nor does the fact that the title indicates the topic of conversation benefit the picture as a dramatic composition, since it is the purpose of a picture to tell a story in action by what the players do. Obviously unheard conversation and the relation of events by the means of a title is not telling a story by action alone. These are the two reasons why some of the points of this drama do not stand out as vividly as they might, both in the telling and in the movement of the players. It is too much a photographed play. Madame Bernhardt, however, exhibits some wonderful studies in action, and perhaps the most noteworthy is at the tomb, where she comes to visit the body of the dead Essex and finds the ring gone. Here the spectator thoroughly comprehends by all that has gone before the exact meaning of it all and is able to follow the artist's movements with direct sympathy and appreciation. The scene where she receives the letter from Nottingham is likewise explicit and the following one where she discovers the perfidy of Essex, and displays what a wonderful discrimination and delicacy there is in her art in the conveying of the finer thought. It is in her death scene that one misses most the appeal of her marvelous voice. It would be far more effective in picture form if much of this scene had been omitted, leaving only the direct, explicit actions. Besides, the title informed the spectator beforehand that she gradually faded and died, thus eliminating the dramatic suspense and leaving to the spectator only the process of seeing her die, which is hardly drama in the finest sense of the word. The production, however, is in its entirety an exceptionally fine achievement, containing many delightful pictures of much artistic worth and beauty, all of which have been managed with excellent proportion and truth. C.

Fra Diavolo (Solax, July 12).—The well-known opera of this name has been given a delightfully graceful and entertaining performance in picture form in this two-reel subject, and it should prove a thoroughly entertaining subject wherever it is shown, for it has been evolved with much dramatic perception as to the requirements of pictures, and the settings and backgrounds also lend character and quality to the picture as a whole. The players have also shown much thought and understanding in the portrayal of their various roles. Billy Quirk plays the leading role with a deal of character, while the rest of the cast show much individuality in the presentation of their characters, particularly George Paxton as Lord Allcash, who proves himself to be a most polished actor. Blanch Cornwal plays the role of Zerlina with particular charm. Fanny Simpson is Lady Allcash, Derwin Karr, Lorenzo, and Lee Beggs, the chief of the brigands. There are indications where better results might have been obtained had the characters not explained their intentions and had they not prolonged their conversations to such a length. However, the production as a whole is an exceptionally worthy one, and reflects much credit upon its producer.

Under Two Flags (Thanhouser, July 7).—Here is told over again Ouida's interesting drama of life in the foreign legion of Africa, with many interesting scenes and a good deal of passable acting. The story is no doubt familiar to all, but in moving picture form it is not, and a brief synopsis will not be out of place. Lieutenant Bertie Cecil leaves England and his sweetheart because his brother has forged a note, and Bertie, who is the oldest son, takes the blame. He and his servant enlist as privates in the foreign legion, and for the sake of his brother Bertie remains in exile. Little Cigarette, the pride of the regiment, loves Bertie, but the latter remains true to his English girl. The colonel, however, cordially detests the Englishman, and the climax comes when the colonel entertains English friends, among whom are Bertie's brother, become a lord on the death of the father, and the girl that Bertie left behind. The brothers meet, but Bertie decides to stay in Africa, and the girl also gives audience to Bertie, a fact that Cigarette finds out, as well as the colonel. The latter makes an insulting remark about the girl and is immediately struck down by Bertie, who is later courtmartialed and sentenced to be shot at sunrise. Now comes the ride of Cigarette, made famous in the novel by Ouida's descriptive powers. Cigarette gets from the younger brother a confession of his guilt, rides to the marshal's office, and gets a pardon. On the wild ride back she encounters a sandstorm, but the brave little French girl comes through in safety. She flings herself from her horse, waving the pardon in the air, and rushes in front of the Englishman as he stands against the wall waiting to be shot. But already the bullets have been sped on their way and Cigarette receives in her own body the messenger of death. Then in the last moment before she dies Cigarette gets the kiss that she has so long awaited. And the Englishman, married to the girl of his own country, returns home, to remember always the little French maiden who gave her life for him. The picture is in two reels. M.

STUDIO GOSSIP.

WILLIAM HUMPHREY not only plays the leading role of the Vitagraph feature in three reels scheduled for July 15, entitled The Money Kings, but he also plays the leading role in the picture.

FLORENCE BARKER has joined the Powers Company as leading woman under the directorship of Frank Powell, playing opposite to Edwin August. Miss Barker has had experience in numerous stock companies through the country and has also appeared in many Pathe Freres pictures from their London and Paris studios.

ROSE COGHLAN, who has been posing for the Vitagraph Company in a coming production of As You Like It, entertained more than three hundred yachtsmen at the Atlantic Yatch Club, Sea Gate, last Thursday night, July 11. She appeared with other Vitagraph players in various scenes from different plays. Miss Coghlan presented her scene from London Assurance, while Marshall P. Wilder gave a sketch entitled The Five Senses. Dramas in the form of motion pictures were enacted by Florence Turner, Kate Price, Charles Kent, William Shea, Maurice Costello, Charles Eldredge, and Van Dyke Brook.

NEW ORDINANCE FOR ALBANY.

ALBANY, N. Y. (*Special*).—Proprietors of small moving picture theatres here with capacities of less than 300, constructed during the past three years, have vigorously protested against the restrictions imposed upon them by the present buildng code.

An ordinance has just been drafted which will be up for passage at the meeting of the Common Council next Monday, which will greatly relieve the situation. It is being looked after by Alderman Hilton, and was prepared by the Chamber of Commerce at the request of John Fulton, Superintendent of the City Department of Buildings, to whom the protests were made by the moving picture men. In case there are no basements the theatres under 300 in capacity may not have fireproof floors as at present required under the present building code for all theatres, but they must have fireproof walls.

Standpipes, hose, gravity tank, pressure tank, automatic pump, and automatic sprinklers, are not to be required in theatres of less than 300 capacity as in the case of larger theatres.

G. W. HENRICK.

PATHE TEAM SCORES.

Saturday, July 6, the Pathe Freres's nine played the Thanhouser, with a score 11 to 2. Last Saturday they went to Albany and played the Texas Colts, playing two games Saturday and Sunday. The score has not been heard from, but it is trusted that they were able to show the Albany cowboys that they can do other things beside take pictures.

THE THANHOUSER THREE-A-WEEK

The Merchant of Venice

IN TWO REELS, FRIDAY, JULY 26

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Two kinds of One-Sheet, a Three-Sheet and an Eight-Sheet at YOUR EXCHANGE.
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RELEASED SUNDAY, JULY 28
A Story from Real Life
COUSINS

RELEASED TUESDAY, JULY 30
Best Drama of the Month
TREASURE TROVE

RELEASED FRIDAY, AUGUST 2
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PUT YOURSELF IN HIS PLACE
From the Story by CHARLES READE
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SELIG PRESS CLUB CONTEST.

The result of the Selig Press Club Contest in which prizes were awarded by this company to members of the Press Club of Chicago for the best articles on moving pictures has been put into book form, and it proves most interesting as well as instructive reading. While one may be inclined to disagree with some of the somewhat radical statements made, the articles all display much thought on the subject. The first prize, "The Comparative Latitude of the Picture Play," by Robert A. Ward, is in fact a rather scholarly treatise on the subject of pictures. One perhaps cannot thoroughly agree with him in some of his statements in regard to the limitations of the photoplay or his comparison with the legitimate stage, but all his views are based upon reason, and are decidedly interesting on this account. The second prize was awarded for an article, entitled "The Opportunity of the Picture," by Harry Irving Greene, while the third prize is entitled "Higher Education and the Motion Picture," by De Lysle Ferree Cass. The booklet contains a number of other articles by different clergymen and members of the press, some of which are very entertaining reading.

EDISON SENDS OUT TWO COMPANIES.

Last week two companies from the Edison studio started out in diverging directions for atmosphere and character in other parts of the country. One will proceed to England, while the other will make a tour of the West. Ashley Miller, the director, is in charge of the company, which will make a trip through England, where many scenes and interesting backgrounds are expected to be obtained. The company will comprise, besides Mr. Miller and wife, Marc McDermott and Miriam Nesbitt. The number will be increased in England as required. The other company, headed by J. Searle Dawley, will make its first stop at Denver, and will take several pictures around the Garden of the Gods in and around Manitou. They will then proceed to Salt Lake City and on to San Francisco, making a tour of the Coast cities. There is a possibility that this company may spend the Winter in this locality.

NEW BOOK ON PHOTOPLAY

Another book dealing with the construction and the requirements of scenario writing has recently been put out by the Magazine Maker Publishing Company, entitled "How to Write a Photoplay." Herbert Case Hoagland, of Pathe Freres, is the author, and he has succeeded in compiling a book which covers the ground in a very clear and complete manner. He deals, for the most part, purely with the technical end of photoplay writing, and backs his statements with excellent logic, giving the reader a very comprehensive knowledge of the requirements. The book is in ten chapters, and includes How Photoplays Are Produced, Photoplays That Won't Be Accepted, and A Model Scenario.

SELIG SECURES VEGA EXPLOSIONS.

On Aug. 2 the Selig Polyscope Company will release an exceptionally timely educational subject in story form. It is entitled The Wreck of the *Vega*. The picture shows the various methods employed in salvaging big ships that have been wrecked. As a special climax to this unusual film the wrecked *Vega* is blown into a thousand atoms by gigantic explosions. George L. Cox secured the pictures.

MAJESTIC

"In Her Brother's Defense"

Released Tuesday, July 16th. Exceptionally strong drama with unusual double exposure effect.

"The Alibi Club"

One long comedy scream. **Released Sunday, July 21st.**

"The New Clerk"

Released Tuesday, July 23d. An intense drama of unusual merit.

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Reviews of Supply Co. Films

The Widower's Widow (Majestic, July 9).—There is so little to this supposed comedy that one wonders why the trouble was taken to produce it. The widow's son returns from college and, although he is in love with the daughter of the widower, the two young people decide to put a damper on the love affair of the older couple. The girl, Helen, however, repents when she finds how happy she and Jack are, and the old people are finally brought together at the same time that Jack and Helen decide to get married. Besides the idea being slim, the acting is poor. M.

Father's Bust (Majestic, July 9).—The father of the Cohens has been dead twenty years when the Cohens decide to have a bust made of him, so they send for a sculptor and give him the job, together with a simple but telling description of the way father looked when he was alive. The sculptor turns out the job according to directions and leaves the studio to tell the Cohens of the completion of his work, while the janitor is supposed to clean up the place. But the janitor knocks over the bust and breaks it. With no lack of haste he starts in doing a little art work on his own account, and in an incredibly short time has the bust looking about the same as the sculptor did, wart on the side of the nose and all the other incongruous details. There is not much fun in the story outside of father's appearance when he is finished. M.

The Lost Messenger (Majestic, July 9).—This film tells a story that is probable enough, but it is old and threadbare and nothing is added to it in this instance, while in one or two particulars the action of the characters is very improbable. An employer would hardly wait until the next day before making a complaint against a clerk who had disappeared with a large amount of money with which he had been sent to the bank. But at any rate the clerk disappears, and of course his employer cannot understand that he has been stricken with aphasia and remembers nothing at all. The police are notified, the household goods are taken from the woman and she, with the child, goes to another place. The man later becomes a night watchman, and in a scuffle with a couple of toughs he is knocked down and taken to a hospital. There his wife also hastens by chance when the baby becomes desperately ill, and on the second trip to the place finds her husband's memory restored by the force of the blow. The doctor recognizes the woman through the photograph the man has shown him in the back of his watch, and the couple are reunited. To make things happy all around the baby gets into the game by recovering. This idea has been used before. M.

The Cook Came Back (Majestic, July 7).—Old maids are generally funny, to look at, at least, and this is perhaps sufficient reason to make this film one of laughs for the average spectator. For the old maids certainly get the worst of it for a long time. Mrs. Slim keeps a boarding place for elderly unmarried ladies only, in fact allowing no men in the house except the negro cook. But one day the mistress of the house finds that the cook is sending home most of the food, while her boarders are starving to death. So the negro is promptly bounced and an ad inserted in the paper calling for none but female applicants. A couple of waiters out of a job fix up a deal to get the place, and as it happens they pass by the house just as Mrs. Slim's red wig falls out of the window, from the head of the sleeping woman. One of the waiters applies in disguise and gets the job as cook. All goes well until one evening his friend calls upon him in an upstairs room, when the bogus cook produces beer and cigarettes, and the boys are having a famous time when in bounces the landlady, backed by the old maids, and the cook is thrown out of the window. After that the negro is hired back again, and once more his little pickaninnies may be seen waiting at the back door with a basket. M.

Reviews of Universal Films

The Flower of the Forest (Nestor, July 8).—The story does not seem to get much of anywhere or to do any good; in fact, except to disclose the perfidy of one man and his ingratitude to those who have befriended him. The story is presented in the ordinary rut of Western dramas, with the inevitable Indian maid who rescues the hunter Jim, unconscious from two days without food after having been lost in the forest. Wanda takes him to the Indian village and nurses him back to health, but when he wants to depart the Indians hold him prisoner. When they go hunting, however, Wanda believes Jim's words of love and agrees to go with him, but when they have arrived in safe territory Jim deserts the girl and goes on his way alone. He is now taken in by a man who has a pretty daughter, and while the man is out hunting Jim practises his love-making on this girl. But the man meets Wanda, and hears the story, and returns to the house with the Indian maid. Here Jim is shown in his true guise, and ordered from the house. There seems to be a lot of hunting in the story, but not much real logic, and there is a sort of apathy about most of the scenes that hardly makes the film a howling success. M.

A Gentleman of Fortune (Nestor, July 10).—The Western melodrama in its most familiar phase is here set forth, but it has the saving grace of a plot that most surely is not complicated, even if the story is brought forth in a manner that shows little attempt on the part of the actors to do anything except get through with the film. Phil, the leader of a gang of robbers, meets the sheriff's little girl, and she gives him a wreath of flowers. Phil resolves to lead a better life, so he bids good-by to the gang and strikes out for himself. A visiting deputy recognizes him as he enters church, and the former robber is arrested. While the sheriff is away Phil's gang rob the house where the man's wife is an invalid, but the little girl tells of the robbery, and while the sheriff's men go in pursuit the girl releases Phil and sends him for the doctor. The bandits, you may be sure, are captured, and when Phil offers himself for arrest once more after the excitement has died down, the sheriff takes him to the county line and releases him. The best thing about the film, outside of one or two fairly good Western scenes, is the fact that it contains an elevating moral. M.

Young Wild West Cornered by Apaches (Nestor, July 12).—Here Young Wild West is seen at his favorite stunt of holding at bay two or three score of Indians with the help of a girl companion and a couple of revolvers that never seem to need reloading, although a great number of shots are fired from them. The young hero incurs the enmity of an Indian tribe by rescuing an Indian girl from the unwelcome attentions of a young chief. The maiden is taken to the camp of the brave one, and when the young chief appears there he is defeated in a knife duel by Young Wild West. When the news reaches the Indian village the old chief, father of the girl, commands his warriors to bring her back, because he has promised her to the young chief. The Indians attack the camp and take the girl home, but Young Wild West does a rescue act, retakes the girl and then holds them off until reinforcements arrive. The Indians fall in large numbers, but the youthful wonder, as usual, comes through without a scratch. This sort of picture is probably highly entertaining to the average boy, but it can have no especial charms for the older people. M.

A Double Misunderstanding (Eclair, July 9).—It all comes about through the susceptibility of an old maid's heart and the desire of a young man to marry her niece. Young Mr. Edmund is refused this wish by the old maid, and when he tells his widower father his troubles in love the old man refuses to be interested. So the youth decides to make love to the old maid and is getting along famously with her when his father, who has saved the niece from an insult, appears with the girl and is introduced to the aunt. Then follows the complication of love notes. One to the niece from the young man falls into the hands of the aunt and her answer is intercepted by the widower. So all four appear in the woman's garden to keep engagements and fate does the kind thing by pairing off the older people and leaving the young lovers to themselves. It is then decided to have a double wedding. There is no call for extraordinary work on the part of those in the cast, but their little bits are quite well done and the story is properly staged. M.

Caught in a Flash (Imp, July 11).—This comedy gives King Baggott another opportunity to appear in a congenial role, which he makes entertaining and effective. The film, too, is built around a central idea that is funny, and the other parts are done with more or less intelligence. Jack discovers his father's fondness for maids, especially after his mother has gone to the country, and the father proceeds to become a gay flirt. The son proposes to an actress and tells his father, but the latter becomes furious and swears that his son shall not be married to such a person. Then Jack catches the father kissing the maid and the girl leaves in outraged dignity. The son hatches a scheme to get his actress sweetheart to become the maid in his father's house. The actress does so, and Jack, with a camera arranged, gives the bogus maid her instructions. She takes her stand in front of the camera, and when Jack's father kisses her the son takes the picture. This he develops and has one picture printed, and, although the old man succeeds in seizing that, the young people still have the negative, and the father, fearful lest they show it to his wife, consents to the marriage. M.

Interesting San Diego, Cal. (Nestor, July 12).—This film shows more of the scenes about this interesting and historical town of the Pacific Coast, among them being a view of the business section, the soldiers' monument, the Spanish lighthouse, and the most powerful wireless station on the Coast. M.

The Parson and the Medicine Man (Imp, July 8).—Here another Western melodrama is spoiled by carelessness in the matter of detail and what might have been a telling scene is turned into a laughable *faux pas* by neglecting to look after the small things that count toward effective production. The father of the Indian maiden, Fawn, commands her to marry the medicine man of the tribe, but Fawn has plans of her own, and she steals away to escape the marriage. She meets white men, is hidden, and the pursuers are deflected from the trail. Then an Indian who loves Fawn meets with an accident and dies, his last request being that Fawn be taken care of. The request is heard by a minister, who takes Fawn and starts her education. But soon the minister succumbs to disease, and is nursed by the girl. The sickness, however, gains force, and while another white man goes for the doctor Fawn appeals to the medicine man to help her out. The medicine man enters the sick room, very scientifically seizes the minister's wrist and feels of his pulse, thus making a ludicrous situation. Getting Fawn into the next room, the medicine man proceeds to overpower her, and it is then that the minister violates a solemn oath, takes a drink of whiskey, and goes out to cover the Indian with a revolver. The wary Indian, however, leaps upon the white man, and is getting the upper hand when the doctor and the minister's friend arrive. The parson is so grateful to Fawn for her nursing that he sends her East to school. The drama is not very effective, the acting being of an unconvincing sort usually. M.

The Cedarville Scandal (Eclair, July 11).—Here is a jolly little farce that makes one sympathize with the poor bachelor, and at the same time commend him for his gameness. When the baby arrives at the home of the young couple the husband is supposed to have been lost with a party of prospectors, so the landlady, when the child is quite young, decides to get rid of the little one, presumably so that the mother will have more time to work for her. So the landlady, in the depot, gives the baby to a bachelor to hold for a while, and then she promptly disappears. The bachelor's train for Cedarville steams in and he has to take it, baby and all. That night the church committee of which he is a member calls to welcome him home, and everything goes well until the baby lets out a couple of yells. The scandal is started, the committee leaves in disgust, and the bachelor is very much embarrassed. Meantime, the young husband arrives home unexpectedly, the landlady confesses, and all three start in search of the baby, arriving in due time at the bachelor's home in Cedarville. The baby is eagerly welcomed by its parents, but it makes the bachelor so lonely that he goes to an asylum for the purpose of adopting a baby. There the babies are trotted out one by one for his inspection, but he is unable to decide which one he wants, so he adopts all of them. The little farce is quite well done and is worth seeing. M.

Tangled (Powers, July 10).—This farce derives its fun from the embarrassing situations launched by a small boy and girl who quarrel. In the first place Jack, a young lover, decides to visit his uncle on an estate near that rented by Elsie's mother. Jack's uncle and Elsie's widowed mother get along finely, as do Jack and Elsie, until the small son of the widower and the equally small daughter of the widow have a quarrel, and then all the couples have a falling out. But the little ones, by chance, are set to flying kites at the same time. The kite strings become tangled and when each tries to undo the mischief all parties concerned come together and agree to take up the several romances where they left off when the quarrel started. It is light and there is not much to it, but it is fairly amusing. M.

A Leap Year Delusion (Powers, July 10).—This is another little dream story that may interest those who attach any great significance to the leap year prerogative of the girls. A rich old man reads in the paper about another man who has been pursued by a woman for the purpose of marriage, and falling asleep he dreams that, with a bag of money in his hands, he is chased by several females, each one of whom wants to tangle him up in matrimony. The old man, tired from the effort of trying to elude them, at last thinks they have caught him and are beating him over the head, but he wakes up to find that two very real male burglars are giving him this treatment and just as they have him cowed into submission a woman enters the room and captures the burglars with a couple of revolvers. The rich old bachelor is then forced to admit that some women are worth while. The picture is only fairly well done. M.

ESSANAY SUBJECTS.

The Essanay release for Tuesday, July 23, is entitled The Understudy, which is designated as a comedy-drama dealing with life upon the stage; Thursday, July 25, Mr. Tibs's Cinderella, a comedy exploiting an enthusiastic admirer of pretty feet; Friday, July 26, Twins, in which the wife teaches her husband a lesson by means of her twin sister; Saturday, July 27, A Moonshiner's Heart, a Western drama dealing with the moonshiners.

PATHE PROGRAMME.

On Monday, July 22, Pathe's Weekly No. 30 will be issued, containing current events; Tuesday, July 23, Jane Seymour and Henry VIII. of England, a colored historical drama; Wednesday, July 24, His Second Love, a Western drama; Thursday, July 25, The Redman's Friendship, an Indian American drama; Friday, July 26, A Bold Game, a dramatic subject, and on the same reel, Over Monaco in a Hydro-Aeroplane; Saturday, July 27, For the Sake of the Papoose, an Indian American drama.

BOOK "The Power of Destruction"

★MELIES★
WESTERN PICTURES
Release of July 25th, 1912
THE STRING OF BEADS
CARL invites a stranger named Tom to play cards, who, after losing, stakes a valuable string of beads. Carl recognizes them as a present he had made twenty years before to an old sweetheart and thus learns that Tom is her son and has stolen the family cash box. Carl hearing the pursuers on trail of the thief hides Tom, and Mary, entering, sees the beads. To save her son, Carl pleads guilty, but Tom, hearing his mother's voice, rushes out and confesses just in time to save Carl from being lynched.
Approx. length, 1000 feet.
★ G. MELIES, 204 East 38th St., New York City ★

CURRENT PRODUCTIONS BY EDISON DIRECTORS
J. SEARLE DAWLEY — The Girl at the Key; The Close of the American Revolution; For Valor
NEXT—The Necklace of Crushed Rose Leaves—July 19
ASHLEY MILLER — The Father; After Many Days; Nerves and the Man
NEXT—The Escape from Bondage—July 26
C. JAY WILLIAMS — Partners for Life; The Artists' Joke; Madame De Mode
NEXT—The Grouch—July 24

BISON REVIEWS

Reconciled (Bison, July 9).—The story in this film displays a man's feeling toward his son as so bitter that on account of an inconsequential quarrel with a drunken brother the father ejects the good son from the house and refuses for a long time thereafter even to speak to him. The reconciliation comes about as quickly and is so complete that the spectator is forced to think at a rapid rate of speed to keep pace with the flying events. The good boy in the home is in love and when his drunken brother insults the girl a quarrel ensues. The father immediately disowns the girl's protector and the young man goes to her house, where her father is ill. When the father of the homeless young man goes to the girl's house to continue his quarrel with the boy, the girl's father dies from the shock. Later the lovers marry. Some time afterwards the young husband is the victim of a shooting accident, and his brother, seeing him, repents and goes to the father to make an appeal in his behalf. But the old man is still bitter and it takes a lot of urging to get him to even go to the house. Once there he is left alone in the same room with the infant in the cradle, and it is this mite of humanity that finally causes him to forget his resentment, and join once more with all the members of his family. The vital points of the story are brought out with a startling abruptness. But otherwise the film is a very interesting one. M.

Just in Time (Bison, July 13).—If all men were as spineless as the father of the house in this particular story there would no doubt be more cause than ever to talk about "the female of the species." It does not make a particularly strong story, but it has no especially weak points in the plot, and proves entertaining. The stepdaughter of a Western woman is very much mistreated and the love affair between Jim and the girl is frowned upon by the woman, although the girl's father has no objection. The woman's own daughter arrives from the East and proves to be a snob, but of course the favorite of the mother. Jim and the stepdaughter elope, and the other girl, extravagant and hard to please, remains until she has made the mortgage on the man's home grow to huge proportions, when she starts East again. Meanwhile, Jim has established a happy home in the mining region and one day he strikes it rich. By chance he and his wife see a notice in a paper from back home telling of the proposed sale of the father's place, so they take the first train back and arrive in time to settle the money difficulty. The woman then is willing to smile on her stepdaughter, perhaps all the more so because the actions of her own daughter have opened her eyes. M.

LICENSED FILM RELEASES.

Monday, July 22, 1912.

	Feet.
(Bio.) The Sands of Dee. Dr.	
(Kalem) The Thief. Dr.	1000
(Lubin) The Ranger's Reward. Dr.	1000
(Pathe) Pathe's Weekly No. 30, 1912. Top.	
(Selig) On the Trail of the Germs. Edu.	1000
(Vita.) Wanted—a Sister. Com.	1000

Tuesday, July 23, 1912.

(Edison) The Sketch with the Thumb-Print Dr.	1000
(Ess.) The Understudy. Com. Dr.	1000
(C. G. P. C.) Jane Seymour and Henry VIII. of England. Dr.	
(Cines) A Daughter's Diplomacy. Com. Dr.	896
(Selig) The Double Cross. Dr.	1000
(Vita.) Lambert Chace, Detective. Dr.	1000

Wednesday, July 24, 1912.

(Edison) The Grouch. Com. Dr.	985
(Eclipse) The French Army in Action. Mil.	505
(Eclipse) Billy's Nightmare. Com.	485
(Kalem) Fantasca, the Gypsy. Dr.	1000
(Lubin) A Visit to Lively Town. Com.	
(Lubin) The Talker. Com.	
(Pathe) The Redman's Friendship. Dr.	
(Vita.) Martha's Rebellion. Com.	1000

Thursday, July 25, 1912.

(Bio.) Willie Becomes an Artist. Com.	
(Bio.) The Would-Be Shriner. Com.	
(Ess.) Mr. Tibs's Cinderella. Com.	1000
(Lubin) The Shepherd's Flute. Dr.	1000
(Melies) A String of Beads. Dr.	1000
(Pathe) (Title not reported)	
(Selig) The Miller of Burgundy. Dr.	1000

Friday, July 26, 1912.

(Edison) The Escape from Bondage. Dr.	1000
(Ess.) Twins. Com.	1000
(Kalem) A Political Kidnapping. Dr.	1000
(Lubin) His Vacation. Com.	1000
(Selig) A Wartime Romance. Dr.	
(Selig) In Maoriland. Edu.	
(C. G. P. C.) A Bold Game. Dr.	
(C. G. P. C.) Over Morocco in a Hydroplane. Sc.	
(Vita.) The Barrier That Was Burned. Dr.	1000

Saturday, July 27, 1912.

(Edison) The Relief of Lucknow. Hist. Dr.	1000
(Ess.) A Moonshiner's Heart. Dr.	1000
(Cines) Too Many Sweethearts. Com.	985
(Lubin) The Divine Solution. Dr.	1000
(Pathe) For the Sake of the Papoose. Dr.	
(Vita.) The Light of St. Bernard. Dr.	1000

FILM SUPPLY COMPANY RELEASES.

Sunday, July 21, 1912.

	Feet.
(Maj.) The Alibi Club. Com.	
(Than.) Only a Miller's Daughter. Dr.	

Monday, July 22, 1912.

(Amer.) Indian Jealousy. Dr.	
(Amer.) San Diego. Sc.	
(Comet) Reformed by Strategy. Com.	

Tuesday, July 23, 1912.

(Gau.) The Silent Castle. Dr.	
(Maj.) The New Clerk. Dr.	
(Than.) The Portrait of Lady Anne. Dr.	

Wednesday, July 24, 1912.

(Amer.) How He Made Good. Dr.	1000
(Gau.) Gaumont's Weekly. Top.	
(Reil.) The True Love. Dr.	
(Solax) Broken Oaths. Dr.	

Thursday, July 25, 1912.

(Amer.) The Canyon Dweller. Dr.	
(Gau.) Love's Floral Tribute. Dr.	

Friday, July 26, 1912.

(Lux) Mr. X and the Unfortunate Heiress. Dr.	967
(Solax) The Requital. Dr.	
(Than.) The Merchant of Venice. Parts 1 and 2. Dr.	

Saturday, July 27, 1912.

(Great No.) (Title not reported)	
(Comet) The Tomboy Ranch Girl. Dr.	
(Reil.) The Soldier Baby. Dr.	

UNIVERSAL COMPANY RELEASES

Sunday, July 21, 1912.

	Feet.
(Rex.) When Love Rules. Dr.	
(Eclair) Rizzio. Dr.	

Monday, July 22, 1912.

(Imp) A Traitor's Fate. Dr.	1000
(Nestor) The Ranchman's Remedy. Dr.	
(Champ.) The Call of the West. Dr.	

Tuesday, July 23, 1912.

(Eclair) The Governor's Daughter. Dr.	
(Bison) The Little Rancher. Dr.	
(Gem) Bread Cast Upon the Waters. Dr.	

Wednesday, July 24, 1912.

(Nestor) The Little Moonshiner. Dr.	
(Powers) Baby Sherlock. Com.	
(Powers) In the Sowing. Dr.	

Thursday, July 25, 1912.

(Eclair) The Double Cross. Dr.	
(Imp) Heart of a Gypsy. Dr.	
(Rex) The Hand of Mystery. Dr.	

Friday, July 26, 1912.

(Nestor) Young Wild West's Prairie Pursuit. Dr.	
(Powers) His Madonna. Dr.	
(Victor) Not Like Other Girls. Two reels. Dr.	

Saturday, July 27, 1912.

(Bison) Dare Devil Dick Wins a Wife. Dr.	
(Imp) Love's Diary. Dr.	
(Imp) Case of Dynamite. Com.	
(Milano) Blind Man's Sacrifice. Two reels. Dr.	

STUDIO GOSSIP.

GENE GAUNTIER, who is spending a vacation at her home in Kansas City, was given a rousing reception by the public of that town July 9. The event occurred at a motion picture theatre, and the daily papers gave it a column each the next morning.

MARTHA RUSSELL, leading lady of the Essanay Company now operating in the Wisconsin Delis, and an expert swimmer, saved the life of the youngest son of W. M. Clark, a Chicago broker, from drowning. The little fellow had found a canoe beached, climbed in, and was soon drifting in midstream. Becoming frightened he capsized the treacherous canoe, and his shrill screams attracted a score of people who were bathing some distance down the beach. Miss Russell instantly dived in, swam to the struggling boy as he was disappearing for the last time, seized him by the hair, and brought him safely to shore, where he was soon clasped in the arms of his father, who tried to thank Miss Russell with the tears of gratitude in his eyes. The popular actress was warmly congratulated for her brave act, but escaped from her admirers to the confines of the hotel before she was entirely overwhelmed. Miss Russell is featured in all of the productions the Essanay players have so far completed in the picturesque Delis.

ROMAINE FIELDING, who has previously been playing leads in the Western Lubin Stock company, has been appointed managing director of that company.

NANCE AVERILL, late of the Edison picture cast, is resting at Dover, N. H., and York Beach.

LUBIN photoplayers are at York Beach, Me., and are to use the scenery in that section for a series of pictures.

COMING GAUMONT RELEASES

The Gaumont releases for the last half of July are as follows: Love's Surest Proof, scheduled for release on July 16; A Lion's Revenge, on July 18; The Silent Castle (hand colored), for July 23; Love's Floral Tribute, July 25, and a two-reel subject for July 30, entitled The Prison on the Cliff and The Isle of Marken.

CINES AND ECLIPSE.

The schedule for the Cines and Eclipse releases for the week ending Aug. 3 includes The Inventor's Secret, a Cines drama for Tuesday, July 30; The Trials of a Playwright, an Eclipse comedy for Wednesday, July 31; Law and the Man, a Cines drama for Saturday, Aug. 3. On the same reel is a scenic production entitled Carthage and Sidi-Bu-Said.

RELIANCE RELEASES.

The releases scheduled by the Reliance Company for Wednesday, July 17, is entitled At Cripple Creek; Love Me, Love My Dog, for Saturday, July 20; True Love is announced for Wednesday, July 24, and The Soldier Baby will appear Saturday, July 27.

MOTION PICTURE NOTES.

The Kinemacolor pictures are now being shown on the roof-garden of the Belasco Theatre, Washington, D. C., instead of in the theatre proper, the change having been inaugurated last Wednesday night. In case of inclement weather the picture display will be presented in the theatre. A most interesting arrangement of interesting pictures is shown this week that includes the subjects, "Water Babies," "The Mighty Dollar," "Reptiles of Asia," "Festival Drill at Reedhan Orphanage," and "An Exmoor Stag Hunt."

The new Union Square Theatre, Pittsfield, Mass., under construction, will be dedicated on Labor Day. John F. Cooney, proprietor, had planned to open the theatre with a large production, but has changed his plans, as he believes it might mislead the public, and will open the theatre with first-class vaudeville and moving pictures, which will be the usual programme of the theatre. This will give Pittsfield three theatres and three moving picture houses.

Reviews of Licensed Films

(Continued from page 30.)

Under Suspicion (Selig, July 8).—One finds this a very human and even touching little story of a homeless waif, because the story has been so acutely, sympathetically developed in bringing out the situation and the truth back of the whole. The actors have also brought a sincerity to their roles that adds conviction to the picture, though one has the impression that the last few scenes might have been played with more depth of feeling. In showing the sorrow of the foster parents for having disbelieved the honesty of the boy, and accordingly bringing out the main purpose of the story to a greater degree. The boy is evidently a homeless waif, and he steals in hunger. He is arrested and taken to the children's court, and is subsequently adopted by a young lawyer, who is present, and taken home to his wife. The young couple adopt him. The foster mother uses a bill for a book mark and soon afterwards lends the book to a friend who calls. She goes away in her automobile and drops her pocketbook in getting into the machine. The boy hastens after her and in returning gives her the purse. She rewards him with a bill. The foster mother sees him with the bill, which he has determined to use in buying presents for his foster parents as a surprise. She imagines he has stolen it from her book, and one rather wonders why she did not approach him at once. She permits him, however, to go to town, where he buys several presents. On the way back he is seen by the father, who has just received a telephone message from the mother. They are about to accuse the boy when the woman who borrowed the book returns with the bill and explains. It makes in its entirety a very interesting little tale and shows excellent conception and imagination in the way it is worked out. C.

The Back Window (Lubin, July 6).—The taking of a simple subject and weaving it into some human truth which has been apparent in many of this company's releases is again demonstrated in this most appealing portrayal. The leading roles are played with much character and spirit by May Buckley and Harry Meyers, both of whom have shown much capability in delineations of the kind, and whose delightful work in the equally delightful comedies, The Runaways and The Honeymooners, will always be remembered. While this play is not built strictly upon the lines of the other two, it contains much of the delicacy and detail which was one of the chief delights of those plays. As well as one must appreciate this wealth of detail displayed in the development, there is a tendency to over detail, which gives it a somewhat "padded" effect. Also while one must necessarily admire the explicit action employed, one is obliged to regret the over use of pantomime sometimes exhibited. The picture, however, is a most compelling whole, showing how two married people were at last brought to realise the way of true happiness in the common love of a child. It is perhaps not a particularly fresh theme, but its treatment in this case is exceptionally new in treatment. At the beginning of their married life they visit their married friends, who have a baby. They return home and express their disgust at the presence of the child. Three years afterward they become dissatisfied with each other and live somewhat apart in their own respective rooms. From the window they watch the love affair of a newly married couple. At length a baby comes and both determine to buy presents for the child. Each finds out the other's intention and accordingly realize what the void is in their own lives. The film was produced under the direction of Barry O'Neil. C.

The Curse of the Lake (Vitagraph, July 9).—Here is another poetical subject which has been conceived with that depth and symbolism which one is wont to expect from the Western Vitagraph. The drama

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BOOK "The Power of Destruction"

is delightfully unusual and as deeply impressive, driving home its moral with a deftness and underlying grasp which is altogether exceptional, while the acting maintains the usual strength and vigor this company is apt to display. Edna May Fisher is the Indian maid, George C. Stanley the man who deserted her, and Robert Thornby the son of the man in the latter part of life. The effect of the fading lake is also wonderfully well done and impressive in effect, while the backgrounds selected not only result in a series of beautiful views, but suggest the spirit of the story to a remarkable degree. While a tribe of Indians are passing over the desert a maid from their number happens upon a cowboy dying of thirst. He is cared for by the Indians and shows his gratitude upon his recovery by eloping with the flower of their tribe. He grows tired of her love and deserts her. When the awful fact dawns upon the maid she walks out upon the lake and ends her life in its waters. She is found by people of her tribe, but from that day the lake disappears, while the vision of the maid and the lake ever haunts that region. Years afterwards the man who deserted her is traveling in that region with his son. The train meets with an accident and they stop a few hours in that region. The vision of the lake and the maid appears to the father, only to disappear, and he falls in an unconscious condition. His son mistakes his state for death and, becoming crazed, wanders off over the desert, where he too sees the vision. The maid beckons him on to his doom. The father recovers and follows with a physician, but joins his son only to be again haunted by the vision, and both perish. C.

A Story of Montana (Essanay, July 13).—This Western film is of the well-known type in which Mr. Anderson is the largest part of the picture. The production, while excellent on the whole, falls down in little details, such as in the court-room scene, where the matter of court etiquette is not strictly observed, although the rules violated are not perhaps important enough to quibble over. The girl in the story rejects a suitor, who later finds her in the company of the other man, presenting him with a pair of gloves. The angry suitor tells the father, who puts Jim Burrows, the successful lover, off the premises. In the argument that follows Burrows threatens to kill the man. Later the villain finds Burrows's gloves outside of his cabin and takes them. When, still later, he finds the body of the girl's father, who has dropped dead, he places the gloves beside the body and fires a shot into the corpse. The evidence is all against Burrows, and he is arrested. The trial follows and the gloves and Jim's threat prove to be enough to convict him. But the villain, whose sudden approach to death is not made clear, confesses on his deathbed, and Burrows is free to marry the girl. Brinsley Shaw plays the "heavy," Arthur Mackley the father, Vedah Bertram the girl, and William Todd the sheriff. M.

Artful Gontran (Eclair, July 14).—As it turned out Gontran was not at all artful, but his idea, if it had carried, was, so the purpose of the picture may be fulfilled after all. Gontran takes his girl to the country for an outing, but they meet a friend who is much bigger than Gontran, and this man insists upon "sticking around," as the users of slang say. At the little dinner for three he absorbs the girl's attention and flirts outrageously with her, later carrying her off to a swing without giving Gontran a thought. Gontran has a happy idea that he thinks will rid him of the large friend, so he takes the silverware from the take in order to put it in his friend's pocket. The waiter notifies the gendarmes and both men are taken to theh station, but it turns out there that Gontran has put the silverware in his own coat pocket, and the large man is still triumphant, for he it is who sees the girl home. There is much fun of a low-comedy sort in the film. M.

Across the Caucasus (Eclair, July 14).—This is a very interesting film, showing the daily lives, or incidents in them, of these far-away people. One good view is that of the petroleum well at Baku, and others are the Coura, the fur dressers, the timber plank sawyers, timber trains, and buffaloes hauling lumber. M.

Saved by Telephone (Kalem, July 12).—A dramatic story is here unfolded with a very interesting situation as a climax when the burglars are foiled by a simple method. Lawson, a business man, finds that he has remained in his office after the bank closes, so he decides to take a large sum of money home with him. Blinky Morgan, representing himself as a beggar, appears at the office, and is given a few coins, meanwhile seeing the roll carried by the man. He looks up the address in a telephone directory, and then talks over a plan to rob the house with his pal. That night Lawson is again called to the office on business, and the burglars start their job. They hold Mrs. Lawson quiet at the point of a revolver, but the woman manages to get the receiver off the telephone hook, and, bending over the transmitter, attempts to acquaint central with the facts. Lawson, being detained longer than he has planned, decides to call up his wife. The connection is made, and Lawson gleans from his wife's talk that something is wrong. He and his friend, with a policeman, go to the house by automobile, and get there in time to prevent the burglary of the safe. There is a chance for good work in the acting of the story, and in most cases the opportunity is realised. Alice Joyce is good as Mrs. Lawson, Carlyle Blackwell is Mr. Lawson, and William H. West is Blinky Morgan. M.

OLYMPIC GAMES IN POWERS FILM.

On July 24 the Powers Motion Picture Company will release a split reel of the American winners in the recent Olympic games in Stockholm, Sweden. It is declared to be the first one to appear of this subject, and will show the athletes in track costume going through the various exercises.

ENGAGEMENTS.

Robert Warwick, by O. U. Bean and Company to play Corianton, the leading role in An Aztec Romance, at the Chestnut Street Opera House, Philadelphia, Sept. 9.

Herbert Waterous, basso, late of the Metropolitan Opera company, by the De Koven Opera company to sing the role of Will Scarlett in Robin Hood.

With Dave Lewis in Don't Lie to Your Wife: Beatrice Morrell, Cora Buckman, Ethel Mae Barker, Estelle Vernon, Leona Fox, Rose Goldsmith, Eleanor Frey, Marjorie Keogh, Dorothy Francis, Ben "Connie" Holmes, Harry Le Monde, Paul Haynes, Mart Franklyn, John Keogh, Stanley Christian, Harold Spencer, musical director; Arthur Pierson, in advance, and Dave Seymour, with the company.

For Hanky Panky: Max Rogers, Carter De Haven, Myrtle Gilbert, Flora May, and Montgomery and Moore.

Cecil Ryan, the Australian baritone, for the new Victor Herbert opera. The announcement is made from Joseph M. Gaites's office.

COHAN AND HARRIS TO TRY NEW PLAY.

The next of the Cohan and Harris nestlings to be led out into the barnyard bears the title of The Thief. It is a farce in three acts by Carlyle Moore, and it will be tried at the Apollo Theatre, Atlantic City, next week. The company went into rehearsal last week with Edna Baker playing the principal female role. Others in the cast are Mary Ryan, Ruth Chester, Vivian Martin, Maude P. Terrell, Frank Bacon, William Boyd, Robert Dempster, John Webster, Andrew Buckley, Charles Moore, and Thomas Findlay.

"THE PINK LADY" IN FOREIGN PARTS.

Contracts have been closed between Klaw and Erlanger and Maurice Edward Bandmann, of the Empire Theatre, Calcutta, India, by which the latter agrees to produce The Pink Lady next season in Tangier, Gibraltar, Malta, Egypt, West Indies, Demerara, Empire of India, Ceylon, Malay States, Straits Settlements, Siam, Dutch East Indies, Philippine Islands, China, and Japan. The Pink Lady will have the distinction of being the first American musical comedy to achieve a production all over the world.

MORE EVANS BASEBALL TROPHIES.

George (Honey Boy) Evans, now on the Orpheum Circuit, has thrilled the Californian baseball "fans" by announcing in San Francisco that he will offer more trophies for exponents of the national game next year. For three seasons he has honored the star batsmen of the major leagues with beautiful and costly trophies. Next season he promises to extend his generosity, offering prizes also to the banner batters of the Pacific Coast League, the Canadian League, and the Three I League.

ODDS AND ENDS.

The Concert was recently revived in London under the name of The Music Master. In spite of a capable company, including Henry Ainley, Irene Banbrugh, and Florence Edney, the comedy did not prosper at the Duke of York's Theatre, but Auguste Van Biene wanted to try it under another name. It is said that Mr. Van Biene will change the name again to prevent confusion with Charles Klein's play.

Olive Lenton will sing "Put Your Arms Around Me, Honey," and "Pucker Up Your Lips, Miss Lindy," on the English stage. She will appear without a chorus.

Howard White, 'cellist, and Evelyn Scotney, of the Boston Opera company, were married in Providence, R. I., on July 8.

Martia Leonard's Brookside Stock company, who play in her open air theatre, Mount Kisco, N. Y., Saturday afternoons, will present Electra, July 20; The Treason and Death of Benedict Arnold, July 27; Macbeth, Sept. 7, and Orpheus, Sept. 14, when the season ends. There will be concerts on intermediate Saturdays.

Genevieve Luneska was granted a divorce in this city last week separating her from her husband, Howard H. Mosher, real estate man. The divorcée wanted alimony, but this was denied, it being shown that her work in The Merry Widow and The Chocolate Soldier paid five times better than the real estate business.

Mary Garden will sing Tosca for the first time in this country with the Boston Opera company next season.

The recent Philadelphia saengerfest involved a financial loss of $10,000.

The American Play Company is negotiating for an early London production of Within the Law.

George Bernard Shaw is said to be writing a play about animals, but the species and the title are as yet unknown.

The Countess Claire Vallentin Wolff-Metternich, Austrian soubrette, will appear at the Irving Place Theatre here next season.

ENGAGEMENT DEPARTMENT

Players and others at liberty and companies wanting people are invited to send their announcements for publication under this head free.

At Liberty—Dramatic.

Max C. Elliott, experienced agent. Monroe, Mich.

Kein K. May, heavies, characters, and general business. 319 North Main Street, St. Charles, Mo.

Le Roi Scarlett, juveniles. 940 Fox Street, New York city.

Emmitt Brandon, juvenile and light comedy for next season; stock or production, years of experience, age 25, formerly with The Lion and the Mouse company. Emmitt Brandon, 142 Smith Street, Brooklyn, N. Y.

Wilbur Braun, juvenile man, capable of doing straight and light comedy, baritone voice, three years' experience. 249 West Thirty-eighth Street, New York.

Thomans Fogg, characters and heavies. Ruth Marston, ingenues; juvenile heavies. Thomas Fogg, Steubenville, O.

George M. De Petit, characters, comedy, and general business. Box 20, Mulliken, Mich.

Agent, past two season with Keith stock. W. W. Richards, 1329 Jeffras Avenue, Marion, Ind.

Miles A. Reed, heavies and characters, Leila Nielson Reed, ingenues, juveniles, and soubrettes; permanent stock preferred. Miles A. Reed, Gen. Del., Greenville, Tex.

Eugene La Rue. Stock Director, Peekskill, N. Y.

Robert Wayne, leading man for stock or productions. Address Chestnut Street Theatre, Philadelphia, Pa.

Young man of good appearance, age 21, height 6 feet, good singing voice, desires engagement for musical comedy chorus. Address "Experience," 312 West Twenty-eighth Street.

Wanted—Dramatic.

The Myrtle Vinton company want people in all lines; character man, man for heavies and leads; comedian, man for juveniles, woman for second business and characters. Address H. P. Bulmer, Myrtle Vinton Company, 810 East Thirty-third Street, Minneapolis, Minn.

Musicians, specialty people who play parts, heavy man, character actor, and juvenile, and heavy man. Irene Jeavons, Pitcairn, Ill.

People in all lines—leading man, leading woman, male specialty team, heavy man, and three good general business actors. F. P. Hillman, 1721 Dodge Street, Omaha, Neb.

For permanent stock, people in all lines. Joe Aronoff, Princess Stock Theatre, Fort Worth, Tex.

Heavy man, general business man with specialty, singing, and dancing soubrette, singing team to play parts. Fred Chauncey (Chauncey-Keiffer company). Hotel Speyerer, Rochester, Pa.

People in all lines for musical comedy for Summer and next season. William C. Cushman, Orpheum Theatre, Hammond, Ind.

Man for leads and heavies, general business man to double band, property man, people in all lines. The Brooks Stock company, Jack Brooks, Sabula, Ia.

Repertoire people for the Klark-Urban company, Bucksport, Me.

Dramatic stock people in all lines and young leading lady for Albert Taylor Stock company, Grand Theatre, Montgomery, Ala.

Clever heavy man, woman for leads and heavies, character man for repertoire. John A. Himmelein, Sandusky, O.

Leading man with good wardrobe, juvenile heavy man, experienced people in all lines doing specialties preferred. Charles Breckenridge, Kirkville, Mo.

Repertoire comedian with specialties. Address Horace Murphy, Belmont Hotel, St. Louis, Mo.

For permanent stock, good looking, versatile leading people; good heavy man for general business; director with scripts to play parts; character and heavy woman; S. and D. soubrette; scenic artist, to play parts. People in all lines write. All must have A1 wardrobe and ability. Don't misrepresent, for you won't last. Make salary low. Photo and late programmes, will return. State all in first letter. Address Hanes and Prince, managers, 1543 North Twentieth Street, Philadelphia, Pa.

At Liberty—Miscellaneous.

Violinist. H. Muller, Berlin, N. H.

Agent, H. G. Alger, Bound Brook, N. J.

Agent, Jack Fritz, Port Leyden, N. Y.

Pianist, experienced in vaudeville and pictures. W. S. Erwin, Madison, S. Dak.

Advance agent, circus or carnival, several years' experience. J. L. Millikin, Gen. Del., Tracy, Minn.

Cornetist, twelve years' experience. Anton Witermark, 171 East Seventy-third Street, New York city.

Diving Girl, Esther Donohue, four years' experience. Gen. Del., South Boston, Mass.

Wanted—Miscellaneous.

Violin player to double band, piano player to double band. The Brooks Stock company, Jack Brooks, Sabula, Ia.

Good trap drummer and other musicians. Robert H. Harris, Duquoin, Ill.

First-class band and orchestra leader. Dr. H. D. Rucker, Muskogee, Okla.

Piano player. Billy McClintock, Crivitz, Wis.

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Musicians for Guy Players. G. C. Guy, Brazil, Ind.

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(Received too late for classification.)

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